Profiles in History

Hollywood Auction-17

Dec. 12, 2003

Lot 544. Main center control station from *The Time Tunnel* (ABC-TV, 1966-67)

WELCOME to our December, 2003 auction of Hollywood memorabilia! This auction features an exciting collection of props and costumes from just about every area of collecting, from classic film, to popular science fiction, to modern television. Some of the highlights include:

- The Black Beauty car from *The Green Hornet*
- The flying Spinner car from *Blade Runner*
- Key props and costume pieces from classic Arnold Schwarzenegger films, including the *Terminator* and *Predator* series of films
- Special effects disappearing suit from *The Invisible Man* (1931)
- Darth Vader helmet and chest armor with a signed letter of authenticity from George Lucas
- The finest Capt. Kirk *Star Trek* tunic in existence

This auction also features the greatest collection of futuristic guns and weapons ever assembled, painstakingly acquired over the past 12 years by a single dedicated collector. Consisting of approximately 200 weapons, each piece is the finest known example of each variety in existence.

We hope you'll all find something special in this latest offering. Thank you for bidding, and good luck!

Joseph Maddalena and the PIH staff

IMPORTANT NOTE TO PROSPECTIVE BIDDERS AND DISCLAIMER: Please note that all items in this catalog are sold in "as is" condition. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. A tear or alteration to a costume, or small broken/missing pieces on a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their screen-used condition, these items may require some restoration to be returned to their pre-production state.

The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration.

We strongly encourage you to either preview the items before bidding, or call for a more specific condition report on items of interest.

Please remember that the buyer is responsible for all shipping charges from Profiles in History's offices in Beverly Hills, CA to the buyer's door. As many of the items in this auction are of unusual size and/or weight, they will require special handling and will incur an additional shipping premium as charged by the carrier. Please see Terms & Conditions of Sale.

Auction Location

The Westin Hotel at LAX
5400 W. Century Blvd., Los Angeles, CA 90045
Friday, December 12, 2003 — 12:00 p.m.

Preview at Profiles in History

110 N. Doheny Dr., Beverly Hills, CA 90211

Weekdays - Monday, Nov. 24, through Thursday, Dec. 11, 2003
from 11:00 a.m. to 6:00 p.m.
(by appointment only)

LIVE • MAIL • PHONE • FAX • INTERNET

Hollywood Auction 17

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Special thanks to
Jay Orhberg of Hollywood Star Cars and Bryan Ebenhoch for their research assistance on the Blade Runner Spinner car

Place your bid over the Internet! **Profiles in History** will be providing Internet-based bidding to qualified bidders in real-time on the day of the auction.
For more information, please visit us @

www.ebayliveauctions.com

For your convenience during the preview, there is a parking structure one block south of Wilshire Blvd. on Doheny Dr.
Please note street parking is one hour.

CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER

Read This Part First

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE "CONDITIONS OF SALE" AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to either fifteen percent (15%) of the Final Bid Price if paid in cash or eighteen percent (18%) of the Final Bid Price if paid by credit or debit card; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. **Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances**. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained. Profiles has been authorized by the seller or consignor to retain, as partial renumeration, the premium set forth as number (2) in this paragraph.

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such acknowledgment, the bidder guarantees payment of the purchase price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith , including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable. In the event that such buyer pays a portion of the purchase price for any and all lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion deems appropriate. Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. Warranties. **PROFILES DOES NOT PROVIDE ANY WARRANTIES TO BIDDERS OR BUYERS, WHETHER EXPRESS OR IMPLIED, BEYOND THOSE EXPRESSLY PROVIDED FOR IN THESE CONDITIONS OF SALE. ALL PROPERTY AND LOTS ARE SOLD "AS IS" AND "WHERE IS", BY WAY OF ILLUSTRATION RATHER THAN LIMITATION, NEITHER PROFILES NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESSED OR IMPLIED, AS TO MERCHANTABILITY OR FITNESS FOR INTENDED USE, CONDITION OF THE PROPERTY (INCLUDING ANY CONDITION REPORT), CORRECTNESS OF DESCRIPTION, ORIGIN, MEASUREMENT, QUALITY, RARITY, IMPORTANCE, EXHIBITION, RELEVANCE, ATTRIBUTION, SOURCE, PROVENANCE, DATE, AUTHORSHIP, CONDITION, CULTURE, GENUINENESS, VALUE, OR PERIOD OF THE PROPERTY. ADDITIONALLY, NEITHER PROFILES NOR THE CONSIGNER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO WHETHER THE BUYER ACQUIRES RIGHTS IN COPYRIGHT OR OTHER INTELLECTUAL PROPERTY (INCLUDING EXHIBITION OR REPRODUCTION RIGHTS) OR WHETHER THE PROPERTY IS SUBJECT TO ANY LIMITATIONS SUCH AS 'DROIT MORALE' (MORAL RIGHTS) OR OTHER RIGHTS AFFECTING WORKS OF ART. PROFILES DOES NOT MAKE ANY REPRESENTATION OR WARRANTY AS TO TITLE.**

All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices.

Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly.

Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. **Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend or contradict any of these Terms and Conditions, any warranty or limitation or exclusion of warranty, or any other documents issued by Profiles except in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.**

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances.

The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. **No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify or supersede the terms herein unless such amendment or modification is contained in a writing signed by all parties**. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

Auction General Guidelines

Conditions of Sale

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

Estimate Prices

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

Reserves

The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

Owned or Guaranteed Property

Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

Buyer's Premium and Sales Tax

The actual purchase price will be the sum of the final bid price plus the buyer's premium of 15% of the hammer price when payment is in cash or 18% of the hammer price when payment is by credit or debit card. California sales tax shall automatically be added to the purchase price unless exempted.

Before the Auction

You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

Hours of Business

Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

Condition Reports

If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report.

We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

Registration

If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply a bank reference when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

The Auction

All auctions are open to registered bidders only. You must register to bid or otherwise participate.

Bidding

Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

Bidding Increments

See registration page.

Absentee Bids

If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

Telephone Bids

It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

Internet Bids

Profiles in History is please to offer live Internet bidding at the URL *www.ebayliveauctions.com*. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

Successful Bids

The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed invoice.

Unsold Lots

If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

After the Auction

Payment

Under normal circumstances, you are expected to pay for your purchases within seven calendar days of the sale and to remove the property you have bought by that date.

Shipping

After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at 310-859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form.

Sales Results

Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

The Seller

Auction Estimate

If you are considering selling your property, you can bring items to our Beverly Hills salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

Consignment Agreement

If you decide to sell your property at auction, the procedures are simple and you should find Profiles in History staff helpful to you throughout the process. After discussions with our staff you will receive a contract (Consignment Agreement) to sign, setting forth terms and fees for services we can provide, such as insurance, shipping and catalog illustrations. For all categories, Profiles in History's standard consignor commission rates are 15% of the final bid price. Profiles in History generally charges a minimum commission of $100 for each lot sold. Profiles in History will discuss with you a suggested reserve price and our recommendations for pre-sale estimates for each piece of property you consign for sale. The terms and conditions contained in the actual Consignment Agreement will govern our respective rights and obligations; those terms and conditions are controlling over these general guidelines.

Delivery of Property to Profiles in History

After you have consigned property to us for sale, you can either bring your property to Profiles in History yourself, arrange with your own shipper to deliver it to us or Profiles in History can arrange for it to be shipped through their shipping department. We are always happy to assist you. For more information please contact us at (310) 859-7701. Property usually arrives at Profiles in History at least three months before the sale in order to allow time to research, catalog and photograph the items. Prior to the auction your property is generally stored at Profiles in History's facilities.

Pre-Auction Notification

Several weeks before the scheduled sale, along with thousands of Profiles in History's worldwide subscribers, you should be receiving a copy of the sale catalog in which your property is offered.

After approximately 30 business days following completion of the sale, pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commission and other damages.

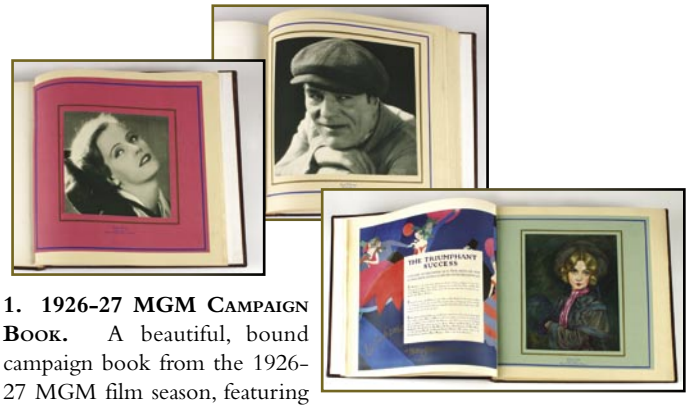
Important Notices

Notice Regarding Copyright

Profiles in History shall make no representation to the buyer to the effect that he or she may acquire any intellectual property rights, including copyright, which would permit reproduction of any works in this sale.

Notice to New Purchasers

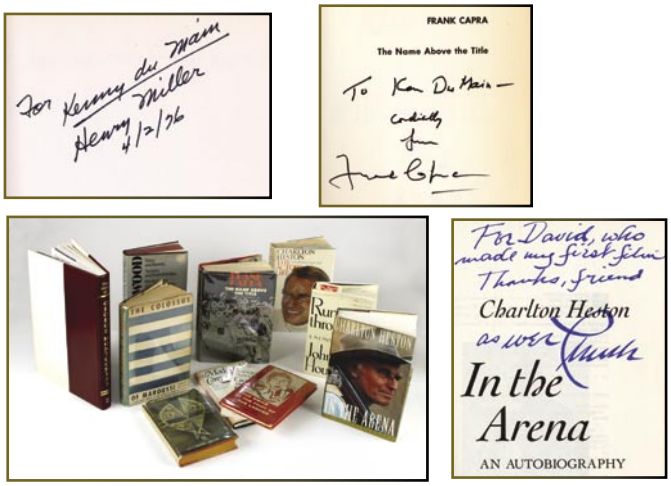
Please note that any first-time buyers who wish to collect their purchases immediately after the sale must contact Profiles in History at (310) 859-7701 prior to the auction.



1. 1926-27 MGM CAMPAIGN BOOK. A beautiful, bound campaign book from the 1926-27 MGM film season, featuring John Gilbert in *The Cossacks*, Ramon Novarro in *Old Heidelberg* and *Ben-Hur*, Marion Davies in *The Red Mill*, Lillian Gish in *La Boheme*, Lon Chaney in *Tell it to the Marines*, Jules Verne's *The Mysterious Island*, Norma Shearer in *Polly of the Circus*, Renee Adoree in *The Big Parade*, and many others. 44 pages. The bound book measures 14 1/2 in. square x 1 1/2 in. thick, embossed "Metro Goldywn Mayer – More Stars Than Are in Heaven" on the cover. A fantastic piece of vintage Hollywood memorabilia, in mint condition! **$300 – $500**

2. RUDOLPH VALENTINO VINTAGE LOBBY CARD FROM *MONSIEUR BEAUCAIRE* AND ARCHIVE OF PHOTOGRAPHS. (Paramount, 1924) 11 in. x 14 in. with some chipping, though the image is intact and in very good condition. Accompanied with 50 publicity photos, each 8 in. x 10 in. b/w (non-vintage), from such films as *A Sainted Devil*, *Blood & Sand*, *Son of the Sheik*, *The Eagle*, and *The Young Rajah*, among others. **$300 – $500**

3. COLLECTION OF VINTAGE HOLLYWOOD SHEET MUSIC. Sheet music from 15 different films from the 1920s and 30s, including "Pagan Love Song" from *The Pagan*, *Laugh Clown Laugh*, "Chapel Bells" from *Mad About Music*, *Temptation*, *Devil May Care*, *Good Night Angel*, *Oh Helen!* (starring Fatty Arbuckle), *Stormy Weather* (starring Lena Horne), "Cow Cow Boogie" from the Walter Lantz cartoon Swing Symphony, "Oh! How I Wish I Could Sleep", "Moonlight and Shadows" from *The Jungle Princess* (starring Dorothy Lamour and Ray Milland), "Mona Lisa" from *Captain Carey, USA*, "I'm Sorry I Made You Cry", "The Dreamer" from *Thank Your Lucky Stars*, and *Kiss the Boys Goodbye*. **$200 – $300**



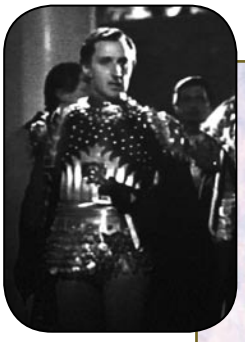
4. COLLECTION OF CELEBRITY SIGNED BOOKS. Includes Frank Capra: The Name Above the Title, Charlton Heston: In the Arena, Charlton Heston: The Actor's Life, Hollywood by Garson Kanin, Run-Through by John Houseman, Henry Miller's Gliding into the Everglades, The Colossus of Maroussi, A Smile at the Foot of the Ladder and The Wisdom of the Heart, MacDonald Carey's A Day in the Life, and The Years of George Montgomery. Each are signed and/or inscribed. **$300 – $500**

5. COLLECTION OF TOM KELLEY OVERSIZE PORTRAITS OF VIRGINIA MAYO AND MAUREEN O'HARA. Three black and white studio portraits – two of Maureen O'Hara, and one of Virginia Mayo – photographed and printed by legendary celebrity photographer Tom Kelley. One of the O'Hara photographs measures 13 in. x 17 in., and the other two photographs each measure 16 in. x 20 in. Each are custom matted and framed. **$400 – $600**

6. Archive of original George Hurrell folio photographs, presented by Hurrell to Tom Kelley. Five original Hurrell 11 in. x 17 in. folio photographs, each with Hurrell blind stamp at the lower corner. These lovely portraits feature Mae West, Marlene Dietrich, Maureen O'Sullivan (with ocelot kitten), Greta Garbo, and Carole Lombard, and are each matted for framing. Presented by Hurrell to famed portrait photographer Tom Kelley. **$600 – $800**

8. Arrow quiver used by Alan Hale Sr. in *The Adventures of Robin Hood*. (Warner Bros., 1938) Specially-designed arrow quiver constructed of leather-wrapped cardboard with fur accent near the upper edge, marked on the inside in black ink *"Alan Hale"*. This fantastic prop was carried by Alan Hale Sr. in his role as Little John, opposite Errol Flynn in this 1938 classic. Comes directly from the Blackwell family (also known as the Lasky Players), first cousins to Alan Hale Sr., and accompanied with a letter of provenance from Ms. Pamela Blackwell, Hale's great-niece. Some wear, as is common with props of this age; overall, in good condition. Measures 21 in. tall. An amazing relic from the Golden Age of film! **$800 – $1,200**

7. Re-creation of Adrian's most famous dress for Joan Crawford from *Letty Lynton*. (MGM, 1932) This beautiful, white organza dress with ruffled sleeves and skirt was designed by Adrian for Joan Crawford, and became an overnight sensation when the film was released. The dress offered here is an exact reproduction of the original, made in the 1970s for a Hollywood charity and constructed with better, more durable fabric, at a cost of over $5,000! A fantastic re-creation of Adrian's most important and famous dress design. **$800 – $1,200**



9. Basil Rathbone costume from *Romeo and Juliet*. (MGM, 1936) Forest green suede tunic with moss green torso, adorned with brass studs, along with a skirt of studded leather strips capped in gold in a scale-pattern. Waist armor is constructed of pressed steel set with a central lion's head of brass. Internal Western Costume labels read *"Othello Officer 15"* and *"40210 Tybault* [sic] *#2 Rathbone"*. Worn by Rathbone in his role as Tybalt, Lady Capulet's (played by Norma Shearer) cousin. **$3,000 – $5,000**

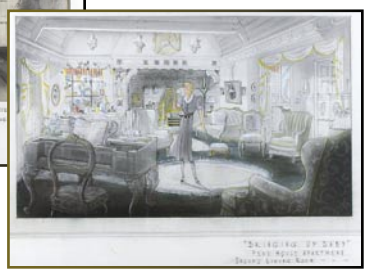
10. COLLECTION OF *BEN-HUR* COLOR STORYBOARDS. (MGM, 1959) Collection of seven beautiful hand-colored storyboards from this MGM epic, each accomplished in gouache on board, featuring different scenes from the film. Each measure 12 in. x 4 in., are stamped Loew's, Inc. on the verso. This film received the Academy Award for Best Art Direction, in addition to 10 others in 1960. Originally acquired from the estate sale of Edward C. Carfagno, these storyboards are from the collection of *Blade Runner* art director David L. Snyder. **$2,000 – $3,000**

11. CHARIOT SCENE PRODUCTION ILLUSTRATIONS FROM *BEN-HUR.* (MGM, 1959) Two production illustrations accomplished in gouache on board, featuring different elevation perspectives of the chariot practice scene from the film. One has a handwritten notation at the lower right corner, reading *"Loc #2, Foliano, Ext. Track, Sc. 269-D"*. Each measure 12 in. x 38 in. Double-matted and framed. This film received the Academy Award for Best Art Direction, in addition to 10 others in 1960. From the collection of *Blade Runner* art director David L. Snyder. **$3,000 – $5,000**

12. ROMAN HELMET FROM *BEN-HUR.* (MGM, 1959) An authentic Roman Spartan helmet used in the production of the Academy Award winning epic starring Charlton Heston. This studio-fabrication of a classic Roman soldier's helmet is made from cut sheet metal with additional brass accents and an aged leather chinstrap. Patina exhibits oxidization from 40 years of age. Included with the helmet is an original soft-bound program sold in theatres during the theatrical release of the film, which features a photo of the helmet on an extra during filming. **$400 – $600**

13. DONFELD COSTUME SKETCH OF INGRID BERGMAN FOR *A WALK IN THE SPRING RAIN*. (Columbia, 1970) Sketch of Ingrid Bergman as "Libby" wearing a pink nightgown and matching coat, accomplished in gouache on a 16 in. x 20 in. sheet of artist's illustration board. Notation at upper right corner reads *"Int. Farmhouse"*. Signed at the lower right by Donfeld.
$400 – $600

14. PRODUCTION ILLUSTRATIONS AND A ONE-SHEET POSTER FROM *THE BIG STREET*. (RKO, 1942) Two concept illustrations of the club, one in a streamlined moderne style, the other art-deco. Each is accomplished in pencil with color highlights, on 26 in. x 16 in. sheets of artist's illustration board, handsomely double-matted and ready for framing. Also includes a one-sheet poster from the film, linen-backed and framed. Condition: A. This film was originally cast with Carole Lombard in the lead role; however, her untimely death forced the studio to hastily search for another lead, and Lucille Ball was cast – her first leading role in an 'A' picture. From the collection of *Blade Runner* art director David L. Snyder. **$800 – $1,200**



15. TWO PRODUCTION ILLUSTRATIONS FOR *BRINGING UP BABY*. (RKO, 1938) Two production illustrations from the film, each accomplished in watercolor and color pencil. One is captioned *"Penthouse Apartment – Susan's Living Room"* featuring Katharine Hepburn's character, and the other is titled *"Interior – Vance Home"* (this illustration has minor holes at the upper portion). Each measure 24 in. x 16 in., matted and framed to 34 in. x 24 in. These production illustrations were on loan to the Academy during the 1980s, and prominently displayed. From the collection of *Blade Runner* art director David L. Snyder. **$400 – $600**

16. *THE BODY SNATCHER* SIX-SHEET POSTER. (RKO, 1945) This film is an interesting confluence of firsts and lasts: this is the first time that Boris Karloff was paired with noted horror filmmaker Val Lewton, known for his subtle use of light and mood to create a unique brand of on-screen terror, as opposed to the more overt scare tactics practiced by Universal. It is also one of the first films directed by Robert Wise, who would go on to an illustrious, Academy Award-winning career in Hollywood for directing such films as *West Side Story* and *The Sound of Music*. (To think that such a talent for musicals sprang from this start in horror films!) But perhaps most notably, *The Body Snatcher* marked Karloff's last collaboration with Bela Lugosi, who played the greedy servant Joseph.

This rare poster – considered to be the most beautiful and aesthetically pleasing poster art created for the film – is believed to be the only known six-sheet poster from *The Body Snatcher* to have survived. The poster required no restoration prior to linen backing due to its pristine condition, and is also featured in a forthcoming book on rare six-sheet posters. A wonderful piece of poster art from an important, early horror film. Condition: A. **$10,000 – $15,000**

17. HUMPHREY BOGART SIGNATURE FEDORA. Vintage, blue-grey fedora made by The Carlson Company (Britain), worn by Bogart in numerous 1940s-era films. Handwritten inside *"H.D.B."* (Humphrey DeForest Bogart) on the lining in black ink. Inside leather hatband is slightly separated; otherwise, in good condition. From the Jane Withers Lifetime Collection of Hollywood memorabilia. **$1,500 – $2,500**

18. *Now We're in the Air* starring Louise Brooks one-sheet poster. (Paramount, 1927) One-sheet film poster, Condition: A, linen-backed, light restoration. 41 x 27 in.

This rare one-sheet is one of the very few posters featuring Louise Brooks - and the only known example of *Now We're in the Air* - known to exist. This film was the third of the armed forces adventure-comedies featuring Wallace Beery and Raymond Hatton (*Behind the Front*, *We're in the Army Now*), and was noteworthy for the third-billed Louise Brooks, who was never more delectable portraying her own twin - Griselle and Grisette - one raised French, and the other German!

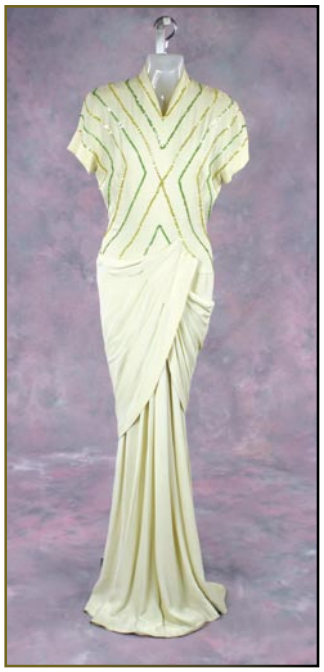
As there are no prints of this film known to have survived, these portraits of Ms. Brooks from the only surviving still set (illustrated above), are the only glimpses of her in the bewitchingly lovely costumes she wore for the film, and the relaxed good humor she shared with Wallace Beery – also from the plains of the Midwest – with whom she would again co-star in what is considered her finest American feature, *Beggars of Life*.

The stone lithography of this one-sheet is notable for its rich vibrant color, the supple textures of the costumes, and the burnished glow of the facial tones, especially the soft neck-line and wisps of hair-ends in the portrait of Ms. Brooks. The unlettered border portion at the bottom was intended for posting of theater show times, and is exceedingly rare in this pristine unused condition.

While no 75-year old example of Stone lithography can be linen backed without some degree of restoration, such as original fold-lines, it was seamlessly done in this case and the original luster of the ink transfer colors have retained their full brilliance.

This rare one-sheet poster is not only an exceptional piece of film history, but one of the very few vestiges of this lost film to have survived the ravages of time, and one of the finest Louise Brooks film posters extant. **$10,000 – $15,000**

19. Charlie Chaplin personal top hat. Black collapsible top hat made in France for Dunlap & Co., New York, worn by Chaplin to numerous Hollywood social events during the 1920s. Originally part of the Jane Withers Lifetime Collection of Hollywood Memorabilia. **$1,500 – $2,500**



20. CYD CHARISSE GOWN FROM *ON AN ISLAND WITH YOU*. (MGM, 1948) Crème crepe short sleeve dress draped in a sarong-style around the hips, with green and yellow diagonal sequin motif. Worn by Charisse in her role as Yvonne Torro. Comes with a color copy of the Irene costume sketch of this dress (pictured above). **$500 – $700**

22. DONFELD DESIGN SKETCHES OF BETTE DAVIS FOR *DEAD RINGER*. (Warner Bros., 1964) An excellent collection of four costume design sketches by Donfeld of Bette Davis as Margaret DeLorca, wearing the following costumes: a red fur-trimmed jacket and black skirt (8 in. x 12 in., with fabric swatches - framed); a beige and brown plaid evening jacket and skirt, with opera gloves and a fur boa designed for the final scene (16 in. x 20 in. - unframed); a long goldenrod evening gown with train (15 in. x 20 in. - matted & framed); and a black mourning gown (12 in. x 15 in. - matted & framed). Each is accomplished in gouache on artist's illustration paper, with costume notations. **$600 – $800**

21. KANE MANSION CONCEPT ART FROM *CITIZEN KANE*. (RKO, 1941) A dark, haunting concept image of the Kane mansion suffering from neglect, accomplished in charcoal and aquatint on a 9 in. x 12 in. leaf, which is tipped to a 13 in. x 16 in. sheet of artist's illustration board. Captioned at the lower left of the board in pencil, *"RKO Art Department - Citizen Kane"*, and written in miniscule letters at the lower right, *"Title Montage"*. Relics from the *Citizen Kane* production are exceedingly rare and highly sought-after by collectors; this piece, a stunning image which is perfectly suited for framing and display, is especially desirable.
$6,000 – $8,000

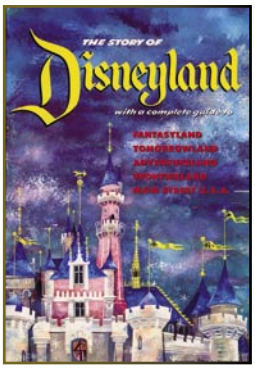
23. COSTUME SKETCH OF JAMES DEAN FOR *GIANT*. (Warner Bros., 1956) Sketch of James Dean wearing a Western suit and hat from his unforgettable portrayal of the oil baron Jett Rink in the Academy Award winning film *Giant*. Accomplished in gouache on a 15 in. x 19 in. leaf of artist's illustration paper by Marjorie O. Best, and signed by the artist at the lower right. Initialed *"OK, G.S."* by director George Stevens at the lower right corner. Fabric swatch attached at the upper left, and continuity photo of Dean in the finished costume at the lower right. A fantastic, museum quality production artifact from this great film, which received an Academy Award for Best Director (Stevens) along with nine other nominations, including Best Actor (Dean) and Best Costume Design - Color (Marjorie O. Best)! **$4,000 – $6,000**

24. MARLENE DIETRICH CIGARETTE HOLDER. White bone cigarette holder with intricately carved floral motif, and tobacco residue still present! 5 in. long. A fantastic, signature Dietrich piece as seen in so many of her films and publicity photos. Originally from the collection of Ann Sothern. *Note: reference image shows Dietrich with a similar holder.*
$400 – $600

25. DONFELD COSTUME SKETCH OF MARLENE DIETRICH FOR HER PERSONAL WARDROBE. Sketch of Dietrich wearing a casual ensemble of light blue pants, green long sleeve blouse and light blue denim pullover, with blue cotton slouch hat. Accomplished in gouache on a 15 in. x 20 in. sheet of artists' illustration board. Handwritten *"Marlene, Personal, 1965"* at the upper left, and signed by Donfeld at the lower right. Attached to the verso is a delightful history of the outfit written by Donfeld, in which he describes how Dietrich snatched the outfit from his personal closet at Western Costume Co. (it had been part of his weekend/sailing wardrobe), and gleefully walked out the door wearing her new fashion statement! He goes on to reveal that the sketch is from an encounter many years later, when Donfeld happened upon Dietrich one day wearing this very same outfit while on a grocery trip to a local market. **$500 – $700**

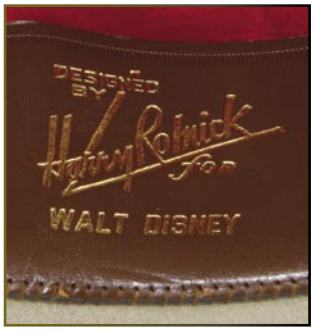
26. HEDY LAMARR WOOL COAT FROM *DISHONORED LADY.* (UA, 1947) White wool gabardine button-less coat, with red inserts and ornate Norwegian embroidery on the shoulders. Internal Elois Jenssen label at the back collar. Worn by Hedy Lamarr in the starring role as Madeleine Damien.
$500 – $700

27. VINTAGE WALT DISNEY - STANDARD OIL PROMO. Standard Oil game board from the 1939 Golden Gate Exposition, entitled "Mickey and Donald's Race to Treasure Island". 26 1/2 in. x 19 1/2 in. Some tears and chipping due to age. **$300 – $500**



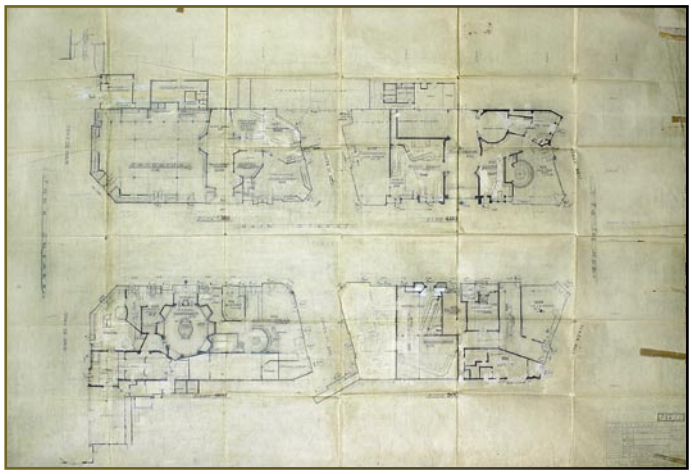
28. ORIGINAL "STORY OF DISNEYLAND" THEME PARK PROGRAM. This color Disneyland guidebook is printed on heavy paper with a heavy cardstock cover. Twenty-two pages, printed in 1955 – the same year as the park's grand opening. The guidebook gives a brief story of Walt Disney's revolutionary theme park idea and the creation of Disneyland, along with guides to Fantasyland, Tomorrowland, Adventureland, Frontierland and Main Street, USA. In mint condition. **$200 – $300**

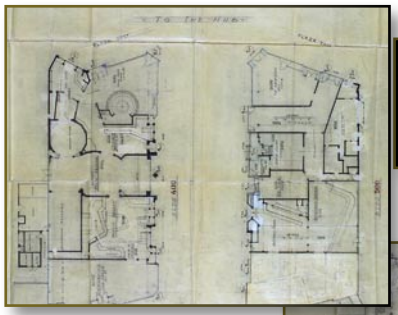
MARVIN DAVIS: DISNEYLAND'S ARCHITECT. Marvin Davis was an art director with 20th Century Fox before joining Walt Disney's WED Enterprises Disneyland team in May, 1953. His degree in architecture and his experience with motion picture set design helped him work directly with Walt Disney, developing concepts and architectural designs for the new park's Main Street and Sleeping Beauty Castle. In 1954, Marvin did the master planning which positioned and defined the "lands," and helped to determine Disneyland's layout as it was ultimately constructed. With the opening of Disneyland in 1955, Marvin returned to film art direction for the Disney Studio. His television credits include *Davy Crockett*, *Zorro*, and *Swamp Fox* programs, and feature films such as *Babes in Toyland* and *Big Red*. He was a recipient of the Emmy Award for art direction and scenic design in 1962 for the Disney Wonderful World of Color series. In 1965, at Walt Disney's request, Marvin Davis resumed his theme park master planning as work on Disneyworld in Florida got underway. The following five lots of Walt Disney and Disneyland artifacts come directly from his personal collection.

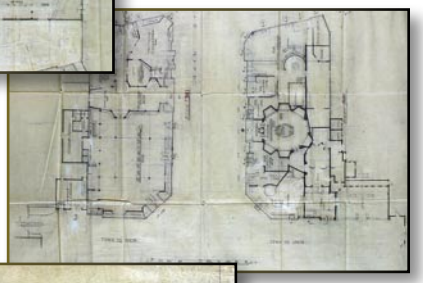


29. Walt Disney personal Western hat given to Disneyland designer Marvin Davis. Wide-brimmed Western hat of light tan felt, lined in red satin with an inside leather headband. The headband is embossed in gold lettering, "Designed by Harry Rolnick for Walt Disney". This hat was given by Disney to Marvin Davis, one of the chief designers of Disneyland, on a hot Southern California day when Davis was working at the Disneyland construction site. Originally from the estate of Marvin Davis, this wonderful style of hat can be seen being worn by Disney in numerous vintage photographs. An important Walt Disney relic from the exciting mid-1950s, when Walt's grand experiment, "Disneyland", was under construction! **$4,000 – $6,000**

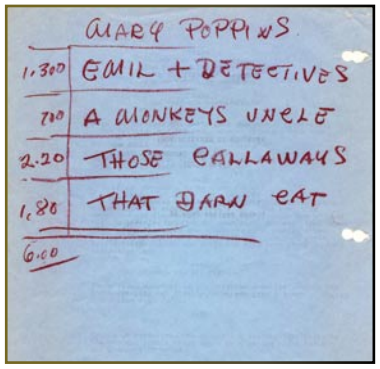
30. Walt Disney personal pillbox. Small gold hinged pillbox, measuring 1 1/4 in. x 1 in. x 1/2 in. tall, embossed in light blue with the logo of Disney's Smoke Tree Ranch in Palm Springs, Calif. This pillbox was given by Walt to Marvin Davis, one of the chief designers of Disneyland. Disney used this logo on many of his personal items, and it appears prominently on his tie tack on a statue of Walt at the entrance to Disneyland. **$1,000 – $1,500**







31. Original production plans of Disneyland's Main Street U.S.A. This amazing artifact – the original, hand drawn plans for Main Street, U.S.A. – is accomplished in pencil on a large sheet of draftsman's vellum. Included are the four main original buildings lining this famous Disneyland landmark, from "The Hub" to "The Town Square", including "Building 300" containing the Emporium and the Drug Store; "Building 400" containing the Bakery, the Carnation Ice Cream counter, and the Coca-Cola food stand; "Building 500" containing the Eastman Kodak store and the Ceramic Store; and "Building 600" containing the Nickelodeon. Notation at the lower right corner calls for three prints to be made of this drawing, most certainly for the general contractor. Measures 60 in. x 42 in. Some wear and chipping from age; overall, in very good condition with each feature clearly defined. An important historical record of the creation of Main Street, through which millions of visitors have strolled since Disneyland's grand opening in 1955 nearly 50 years ago. Much of Main Street remains today exactly as it was originally conceived on this very document. From the estate of Marvin Davis, one of the chief designers of Disneyland. **$10,000 – $15,000**



32. WALT DISNEY HAND DRAWN PORTRAIT OF HIS BROTHER, ROY. Head and shoulders sketch of Roy E. Disney by Walt Disney, accomplished in brown grease pencil on the verso of a page from a script revision of *The Ugly Dachsund*. Also included is a schedule of Disney films also written in Walt's hand: *Emil & Detectives, A Monkey's Uncle, Those Callaways*, and *That Darn Cat*. **$2,000 – $3,000**

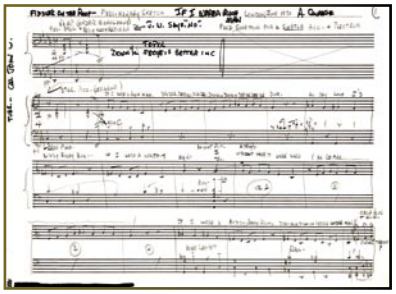
33. ARCHIVE OF ORIGINAL CLARENCE SINCLAIR BULL AND GEORGE HURRELL PHOTOGRAPHS OF THE WALT DISNEY FAMILY AND WORKPLACE. A lovely collection of original photographs from these two renowned Hollywood portrait artists. The Bull photos include one 10 in. x 14 in. b/w profile portrait of Walt and Lillian Disney, and two 9 1/2 in. x 7 1/2 in. b/w photographs of Disney and staff at work. Each are blind stamped and verso ink stamped *"Clarence Sinclair Bull"*. The two Hurrell portraits are of Disney's daughter, each 10 in. x 13 in. b/w, with Hurrell's blind stamp at the lower left corner. Also includes five additional 8 in. x 10 in. b/w photographs of Disney (not believed to be from these photographers), including three publicity photos of Disney in front of a map of Disneyworld in Florida, one candid image, and finally a casual family portrait. The photographs are accompanied with an original mailing envelope from the Hurrell studios to Walt Disney's offices in Burbank, postmarked February 1, 1950, which has been addressed in Walt Disney's hand! **$2,000 – $3,000**

34. *CINDERELLA* LOBBY CARD. (RKO, 1950) Two minor tears and surface wrinkling along edge. Tape reinforcement along top border on reverse side. Condition: A. **$150 – $250**

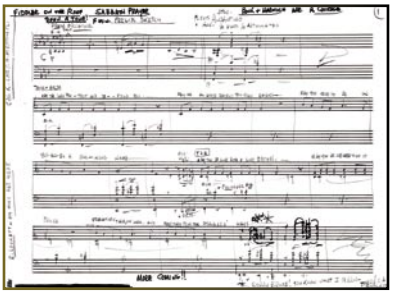
35. RARE LOBBY CARD FROM *DRACULA*. (Universal, 1931) A classic image of Lugosi descending a staircase with Helen Chandler in his arms. Original *Dracula* studio promotional material is exceedingly rare and highly sought-after by collectors of vintage horror films. This fantastic lobby card, in such pristine condition and with a beatufiul image of Lugosi and Chandler, is especially desirable! This lobby card only exhibits one small pinhole at the upper white margin. Condition: A. **$10,000 – $12,000**

36. *Dracula* 1951 re-release poster. (Universal, 1951) This re-release poster from the classic Bela Lugosi film of 1931 features a vivid image of Dracula (Lugosi) about to dine on Mina's (Helen Chandler's) neck. Measures approx. 20 in. x 26 1/2 in., with slight chipping and wear at the creases. Laminated and framed. This piece was originally part of the Forrest Ackerman science-fiction collection. **$1,500 – $2,500**

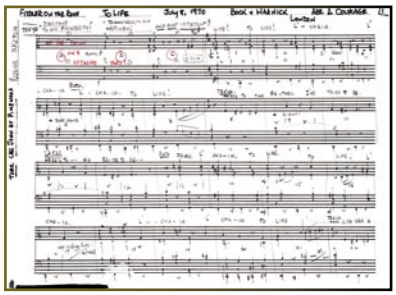
37. *Easter Parade* half-sheet poster. (MGM, 1962) Starring Fred Astaire and Judy Garland. Condition: A. From the collection of *Blade Runner* art director David L. Snyder. **$300 – $500**



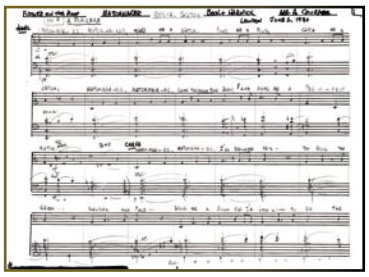
38. Alexander Courage handwritten musical arrangement of "If I Were a Rich Man" from *Fiddler on the Roof*. (UA, 1971) Handwritten musical arrangement of the famous song from *Fiddler on the Roof*, "If I Were a Rich Man", written out in pencil on a 9 in. x 12 in. leaf of musical notation paper. Marked *"Preliminary Sketch"* at the upper left, and dated *"London, June 1970"* next to Courage's signature. The arrangement features the familiar and well-loved refrain from the song, "If I Were a Rich Man, daidle deedle daidle digguh digguh deedle deedle dum..." as sung by Topol in the lead role. This film received an Academy Award in 1972 for Best Music – Scoring Adaption and Original Song Score, as awarded to John Williams. **$2,000 – $3,000**



39. Alexander Courage handwritten musical arrangement of "Sabbath Prayer" from *Fiddler on the Roof*. (UA, 1971) Handwritten musical arrangement of the song "Sabbath Prayer" from *Fiddler on the Roof*, written out in pencil on a 9 in. x 12 in. leaf of musical notation paper. Marked *"Preliminary Sketch"* at the upper left, and signed *"A. Courage"* at the right upper corner, traced over by Courage in pen. The piece also features other production and musical notations in the margins and within the music lines. This song was sung by Tevye (played by Topol) and Golde (played by Norma Crane). This film received an Academy Award in 1972 for Best Music – Scoring Adaption and Original Song Score, as awarded to John Williams.
$1,500 – $2,500



40. Alexander Courage handwritten musical arrangement of "To Life" from *Fiddler on the Roof*. (UA, 1971) Handwritten musical arrangement of the song "To Life" from *Fiddler on the Roof*, as sung by Tevye and Lazar, written out in pencil on a 9 in. x 12 in. leaf of musical notation paper. Dated *"July 8, 1970"* at the upper margin, with lyrics and additional production and musical notations throughout. This film received an Academy Award in 1972 for Best Music – Scoring Adaption and Original Song Score, as awarded to John Williams.
$1,500 – $2,500

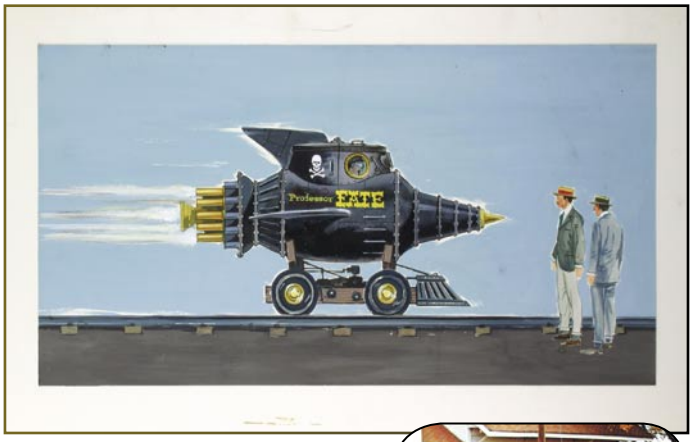


41. Alexander Courage handwritten musical arrangement of "Matchmaker" from *Fiddler on the Roof*. (UA, 1971) Handwritten musical arrangement of the famous song from *Fiddler on the Roof*, "Matchmaker", written out in pencil on a 9 in. x 12 in. leaf of musical notation paper. Marked *"Preliminary Sketch"* at the upper margin, and dated *"June 1, 1970"* next to Courage's signature. Courage has written out the music (as arranged by him) and the lyrics to this lovely song, as sung by Tzeitel, Hodel and Chava: "Matchmaker, Matchmaker, make me a match, find me a find, catch me a catch…" This film received an Academy Award in 1972 for Best Music – Scoring Adaption and Original Song Score, as awarded to John Williams. **$1,500 – $2,500**

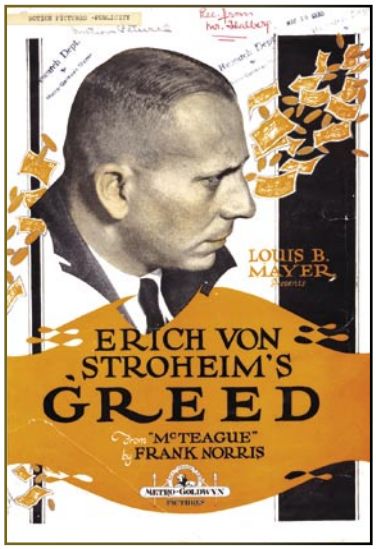
42. JUDY GARLAND SATIN PUMPS FROM *A STAR IS BORN*. (Warner Bros., 1954) Pair of white satin pumps by C.H. Baker of California, size 5B with an AA heel. Comes in the original shoebox on which is written *"J. Garland - Wht. Satin Pump (New) 5B"*. These shoes were worn by Judy Garland in a scene in Oliver's Office. For her portrayal as Esther Blodgett/Vicki Lester, Garland received an Academy Award nomination for Best Actress, and the film received five other nominations including one for Best Costume Design (Jean Louis/Mary Ann Nyberg/Irene Sharaff). **$1,000 – $1,500**

43. PRODUCTION PAINTING OF THE LESLIE SPECIAL FROM *THE GREAT RACE* (1). (Warner Bros., 1965) A gorgeous full-color conceptual painting accomplished in acrylic on board, from the pre-production phase of this cult comedy adventure starring Tony Curtis, Jack Lemmon and Natalie Wood. This large original studio painting depicts a vintage white racecar (sophisticated for its time) named The Leslie Special, traveling a dirt road in the middle of a battlefield with period soldiers in the foreground. A beautiful display keepsake for enthusiasts of this fun and adventurous film which has built quite a following over the years. Measures 30 in. x 20 in. Framed. **$500 – $700**

44. PRODUCTION PAINTING OF THE LESLIE SPECIAL FROM *THE GREAT RACE* (2). (Warner Bros., 1965) A beautiful and well-detailed full color conceptual painting accomplished in acrylic on board, depicting The Leslie Special stopped on a country road. Measures approx. 15 in. x 20 in. Framed with a custom matte embossed "The Great Race". **$500 – $700**

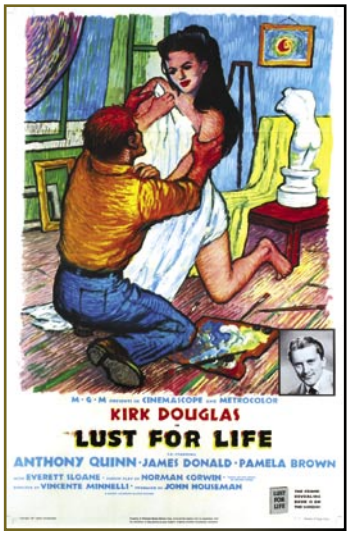


45. CONCEPTUAL PAINTING OF THE DR. FATE ROCKET RAIL CAR FROM *THE GREAT RACE*. (Warner Bros., 1965) A wonderful full-color conceptual painting, accomplished in acrylic on board, from the pre-production phase of the filming of *The Great Race*. The painting depicts a side-rendering of Dr. Fate's (portrayed by Jack Lemmon) incredible rocket powered car, mounted on a railroad track with two dapper individuals witnessing the doomed test run of the vehicle. Measures 40 in. x 20 in. Perfect for framing. **$500 – $700**



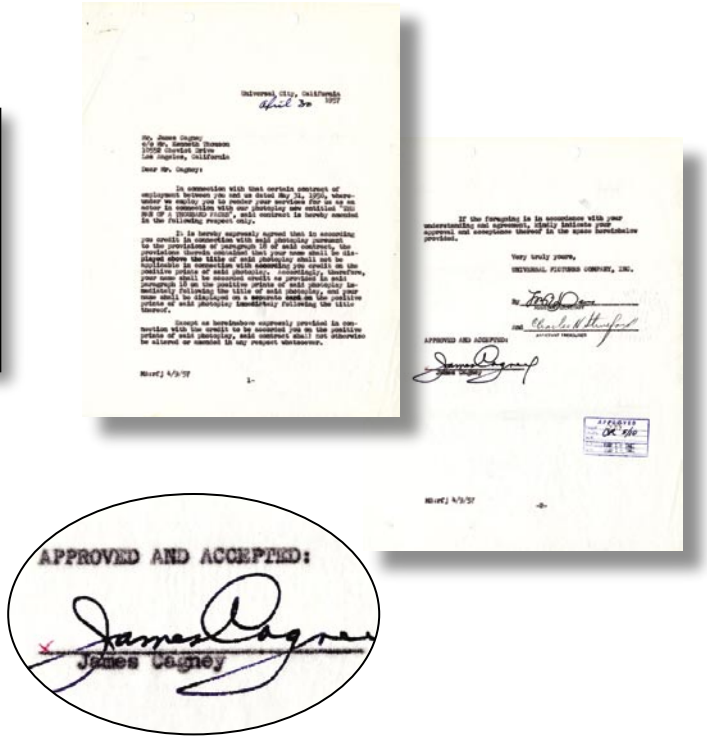
46. VINTAGE CAMPAIGN BOOK COVER FOR ERICH VON STROHEIM'S MASTERPIECE, *GREED*. (MGM, 1925) This piece is noted at the top edge, *"Rec. from Mr. Thalberg"* in red ink – an interesting association, as it was Thalberg who halted production on the film. The piece is also stamped *"Research Dept. MGM"* at the upper portion of the title page. Also interesting is that some promotional artwork is labeled Goldwyn Pictures, while other artwork is printed with Metro-Goldwyn Pictures and the logo, further underscoring the unusual circumstances under which this film was made – during the merging of these two great studios. Tape reinforcement at the edges and center fold. From the collection of *Blade Runner* art director David L. Snyder. **$800 – $1,200**

47. ELSA LANCHESTER ROBE FROM *THE GLASS SLIPPER.* (MGM, 1955) Floor-length grey silk faille robe, lined partially in matching grey velvet, worn by Lanchester in her role as the Widow Sonder in the sequence where she descends the stairs to go to the formal ball. *Note: reference image shows the dress worn beneath this robe.* **$300 – $500**

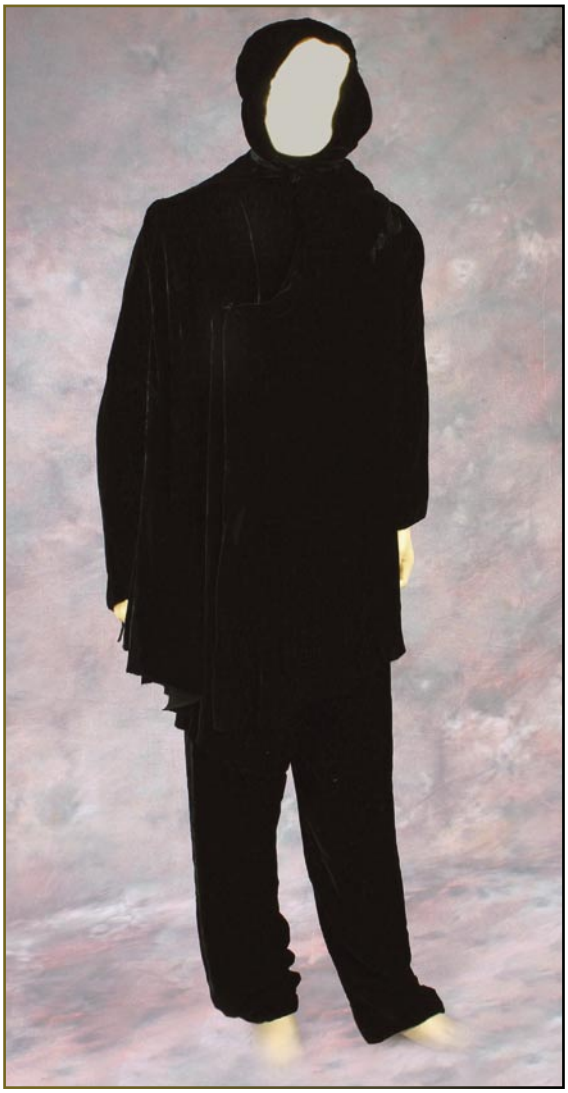


49. *LUST FOR LIFE* STARRING KIRK DOUGLAS ONE-SHEET POSTER. (MGM, 1956) A beautiful poster in the style of Van Gogh, the subject of the film and the role played by Douglas! Small hole (4cm) near upper left corner, and chip to right corner. Condition: A. **$150 – $250**

48. THREE PRODUCTION ILLUSTRATIONS AND A RE-ISSUE POSTER FROM *THE LAST DAYS OF POMPEII.* (RKO, 1935) A fantastic collection of production illustrations from this film, each beautiful works of art in their own right. The lot includes two illustrations accomplished in colored pencil on vellum, featuring different perspectives of Glaucus's house – a majestic Italian hilltop villa – one of which shows an active Mt. Vesuvius in the background. These measure 24 in. x 14 in. and 18 in. x 22 in., resp. This film – produced by Merian C. Cooper of recent (1933) *King Kong* fame – is famous for its recreation of the eruption of Mt. Vesuvius and subsequent earthquake, a dazzling special effect for the time which the RKO team beautifully captured on film. Also included is a larger production illustration of the interior of Glaucus's house by Am. Pyke, accomplished in pencil and watercolor on board, showing the main entrance to the interior of the arena. This piece measures 34 in. x 21 in., with irregular edges, and is framed in a custom shadow box. Finally, a re-issue one-sheet poster from the film is included. Condition: A. From the collection of *Blade Runner* art director David L. Snyder. **$1,000 – $1,500**


APPROVED AND ACCEPTED:
James Cagney

50. JAMES CAGNEY SIGNED CONTRACT FOR *MAN OF A THOUSAND FACES.* (Universal, 1957) Two page typed legal document in the form of a letter, dated April 30, 1957, regarding Cagney's on-screen credit. *"In connection with that certain contract of employment between you and us dated May 31, 1956, whereunder we employ you to render your services for us as an actor in connection with our photoplay now entitled 'The Man of a Thousand Faces', said contract is hereby amended in the following respect only… that your name shall be displayed above the title of said photoplay and shall not be applicable in connection with according you credit on the positive prints… your name shall be accorded credit as provided…immediately following the title of said photoplay, and your name shall be displayed on a separate card on the positive prints…"* Signed at the conclusion in black ink by James Cagney, and also by two representatives of Universal. **$800 – $1,200**



51. Black velvet special-effects costume from *The Invisible Man*. (Universal, 1933) Following the enormous success of *Frankenstein* in 1931, Universal's monster hit which made a star of an unknown named Boris Karloff, the studio wanted more. The powers-that-be urged famed director James Whale to turn his attention to another novel of the fantastique, H.G. Wells' The Invisible Man. Working with playwright R.C. Sheriff - who had scripted the play, *Journey's End*, which became Whale's first film success and catapulted the British director to international fame – Whale imbued the subject with his trademark quirky humor and macabre touches. In one memorable sequence, Whale envisioned having an "empty" pair of pants chase a woman down a deserted country lane as the Invisible Man sings, "Here we go gathering nuts in May…"

This presented a far greater challenge than *Frankenstein*, which relied extensively on Jack Pierce's brilliant makeup design for its shocks. *The Invisible Man* demanded a thorough exploration of an arena the movies had only flirted with previously – visual effects. Fortunately, Universal had the premiere effects artist in the business, John P. Fulton, who immediately went to work devising an impressive armada of dazzling visuals largely relying on blackscreen effects. Fulton's plan to make Claude Rains disappear into his role involved filming the actor against a black screen wearing a black velvet costume. When lit properly, Rains would completely vanish. Over this costume, Rains would wear his trademark robe, gloves and bandages. Then standing against the blackscreen, he would remove those costume pieces and thanks to his black velvet outfit, completely disappear. This film was then superimposed with footage of the actual set, so the Invisible Man would appear to be in a real environment. This blackscreen technique was the black-and-white equivalent of today's bluescreen shots, which are the backbone of visual effects that strive to incorporate actors doing impossible things.

When *The Invisible Man* debuted in 1933, it too was a smash hit for Universal Studios, who longed for a sequel. In fact, *The Invisible Man* would become one of the most sequel-ized horror films in Universal's history – second only to the *Frankenstein* series. John Fulton was brought in to work his effects-magic first on 1939's *The Invisible Man Returns*, which marks Vincent Price's first starring role in a horror film, then on *The Invisible Woman* (1940), *The Invisible Agent* (1941), *The Invisible Man's Revenge* (1944) and lastly for a cameo by Price in *Abbott and Costello meet Frankenstein* (1948).

The black velvet costume offered here was used to create effects for the original *Invisible Man* and ALL the subsequent sequels. It consists of a hood, sleeveless cape, longsleeve tunic with zipper front closure, and drawstring pants. The tunic and pants each have Universal International labels (added later), handwritten *"Billy"* and *"Arthur"* respectively. The name *"Arthur"* is most certainly Arthur Franz, who played the Invisible Man in the 1951 film *Abbott & Costello Meet the Invisible Man*. The tunic also has a Universal cleaning tag on the inside underneath the right arm.

Costumes from Universal horror films rarely come up for auction, and this black velvet suit is arguably among the most complete and important artifacts from the Golden Age of horror cinema ever offered for sale.
$30,000 – $50,000

52. Lon Chaney tights and shoes from his seminal silent-film role, *The Phantom of the Opera*. (Universal, 1925) Pair of faded cotton drawstring tights, hand inscribed *"M-1-46-065"* and stamped *"22"*, accompanied with a pair of red leather ankle boots with bowing uppers. These tights and shoes were worn by Chaney as the Phantom in the famous "Mask of the Red Death" scene, where he appears on-stage in a frightening skull mask and flamboyant red costume. The tights have faded from their original red/pink, as seen on-screen, in the ensuing 75+ years since the film's release. Lon Chaney film-used wardrobe is virtually non-existent, and to have two pieces of a key costume – and from the most thrilling scene of one of his best films – come up at auction presents an exciting opportunity for collectors to own an important piece of film history. Framed in a custom shadow box frame with images of Chaney wearing the costume on-screen. **$6,000 – $8,000**

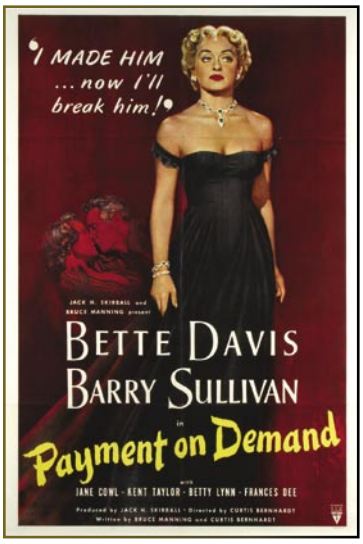
53. Original bound production script with editor's notes from *Man of a Thousand Faces*. (UI, 1957) An original production script used by the film's editor. The *Man of a Thousand Faces* depicted the life of legendary make-up master Lon Chaney Sr. (*The Phantom of the Opera* & *The Hunchback of Notre Dame*) as portrayed by Hollywood icon James Cagney. The script has been professionally bound along with the editor's production notes outlining editing sequences and cues, and is embossed in gold letters on the outside cover and spine *"Man of a Thousand Faces"*. Includes handwritten notations by the editor throughout. An outstanding piece from this 1957 classic. **$300 – $500**

54. Twelve vintage Twentieth Century Fox publicity photographs of Marilyn Monroe. Twelve 4 in. x 5 in. b/w publicity photographs of Marilyn Monroe in and around the TCF lot, at the beach, and at a local golf course. Each of these photographs is stamped at the lower right corner with a TCF publicity dept. negatives number. Some staining to three of the images; others in excellent condition. A great survival from Marilyn's early career. From the collection of *Blade Runner* art director David L. Snyder. **$600 – $800**

55. Two vintage purses owned by Marilyn Monroe. Small leather coin purse with gold flower motif and brass closure, accompanied with a larger cloth eyeglass purse with baroque design and snap closure. Comes with a letter of authenticity from the Lee Strasberg Theatre Institute, which originally provided these two Marilyn Monroe artifacts for a charity auction. **$1,500 – $2,500**

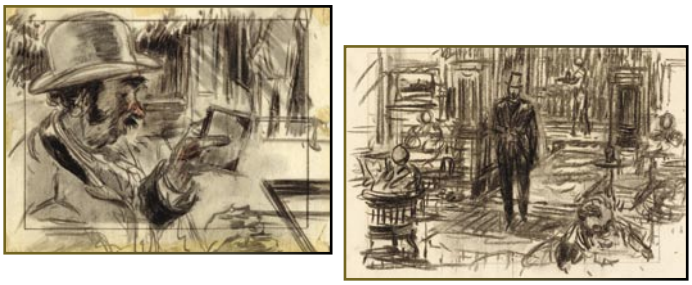
56. DAYGLOW SERIGRAPHS OF MARILYN MONROE FROM HER LAST SITTING BY BERT STERN. Collection of five dayglow serigraphs, each two-sided, by artist Bert Stern, measuring 11 in. square. These images are from the last sitting – the very last series of photograph sessions for which Marilyn Monroe posed. Three are framed. **$150 – $250**

57. TWO PRODUCTION ILLUSTRATIONS AND A ONE-SHEET POSTER FOR *PACIFIC LINER.* (RKO, 1938) Two fantastic production illustrations featuring five different scenes of the interior of the ship, accomplished in pencil on 22 in. x 24 in. sheets of artist's illustration board. Framed. Accompanied with a one-sheet poster from the film, linen-backed and framed, with foreground and soft-focus background scenes. Condition: A. From the collection of *Blade Runner* art director David L. Snyder. **$600 – $800**

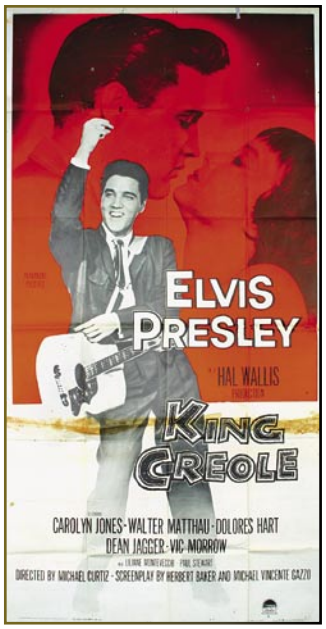


58. *PAYMENT ON DEMAND* (STARRING BETTE DAVIS) ONE-SHEET POSTER. (RKO, 1951) Condition: A. **$250 – $350**

59. PRODUCTION ILLUSTRATION FOR *PENDULUM.* (Columbia, 1969) Highly detailed production illustration of the morgue scene from this 1969 film starring George Peppard and Jean Seberg, accomplished in ink, charcoal and pastels on an 11 in. x 20 in. leaf of drafting paper. Tipped to board and matted with caption at the lower right. **$200 – $300**



60. TWO STORYBOARDS FROM *THE PICTURE OF DORIAN GRAY.* (MGM, 1945) Two storyboard drawings of George Sanders as Lord Wotton, accomplished in grease pencil on artist's drawing paper (profile drawing) and board (interior scene). Each measure 8 1/2 in. x 6 in. This film received the Academy Award for Best Cinematography, and was nominated for Best Supporting Actress (Angela Lansbury) and Best Art Direction. **$300 – $500**

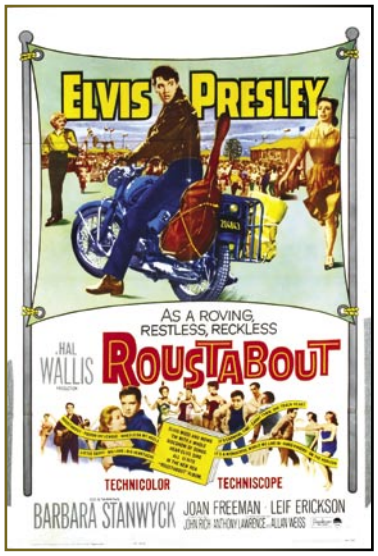


61. *KING CREOLE* (STARRING ELVIS PRESLEY) THREE-SHEET POSTER. (Paramount, 1958) Some holes, and an adhesive stain with separation along a horizontal fold. Condition: B. **$500 – $700**

62. ***It Happened at the World's Fair*** **(starring Elvis Presley) one-sheet poster.** (MGM, 1963) Upper left corner missing, small hole at lower center (1cm) and tear at center lower edge (1cm). Condition: B+ **$250 – $350**

63. Donfeld costume sketch of Elvis Presley for ***Viva Las Vegas!*** (MGM, 1964) Sketch of Elvis wearing a bright yellow jacket and tight-fitting black pants for the "What'd I Say?" number. Accomplished in gouache on a 16 in. x 20 in. sheet of artist's illustration board. Signed at the lower right by Donfeld. **$1,000 – $1,500**

64. ***Roustabout*** **(starring Elvis Presley) one-sheet poster.** (Paramount, 1964) Small (5cm) chip to upper left corner, and two strips of tape to lower left and right edges. Condition: B. **$150 – $250**

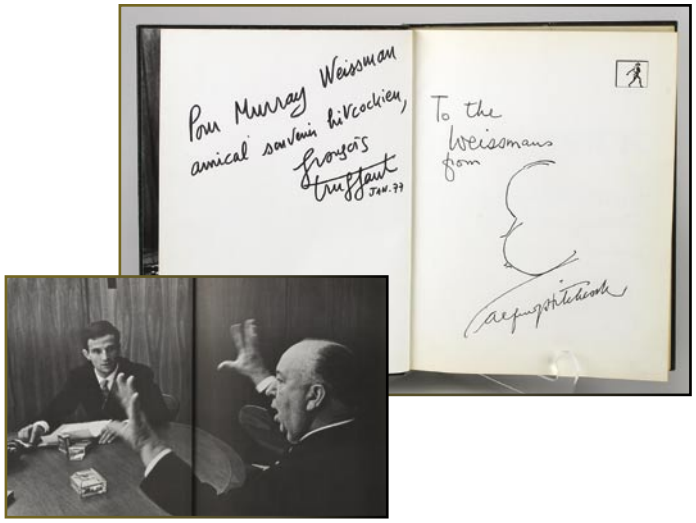


65. ***Spinout*** **(starring Elvis Presley) one-sheet poster.** (MGM, 1966) Some staining at upper folds, and small hole at intersection of upper horizontal and vertical fold. Condition: A. **$150 – $250**

66. Donfeld costume sketch of Elvis Presley as "Guy Lambert" in ***Double Trouble.*** (MGM, 1967) Sketch of Elvis wearing a white and black striped jacket, red shirt, and tight-fitting black pants for the "City by Night" number. Accomplished in gouache on a 16 in. x 20 in. sheet of artist's illustration board. Signed at the lower right by Donfeld. **$800 – $1,200**

67. ***Raintree County*** **one-sheet poster.** (MGM, 1957) Linen backed. Condition: A. **$300 – $500**

68. *Silk Stockings* one-sheet poster. (MGM, 1957) A wonderful poster featuring a fantastic caricature image of Fred Astaire and Cyd Charisse. Separation at upper center fold intersection. Condition: A. **$300 – $500**



69. Alfred Hitchcock signed book and self-caricature. Hitchcock (New York: Simon & Schuster, 1967) by Francois Truffant, signed on the front endleaf in black ink, *"To the Weissmans from Alfred Hitchcock"* with his famous self-caricature in silhouette. Countersigned by Truffant on the facing page with inscription in French *"Pour Murray Weissman amical souvenir hilcockien, Francois Truffant Jan. 77"*.
$2,000 – $3,000

70. Original curtain from *Psycho II*. (Paramount, 1983) Original lace curtain with floral motif, used on the windows in the living room of Norman Bates' house – perhaps the most famous (and terrifying!) house in horror-film history! The curtain measures 8 ft. x 32 in. wide, and is hung on the original wooden curtain rod. **$400 – $600**

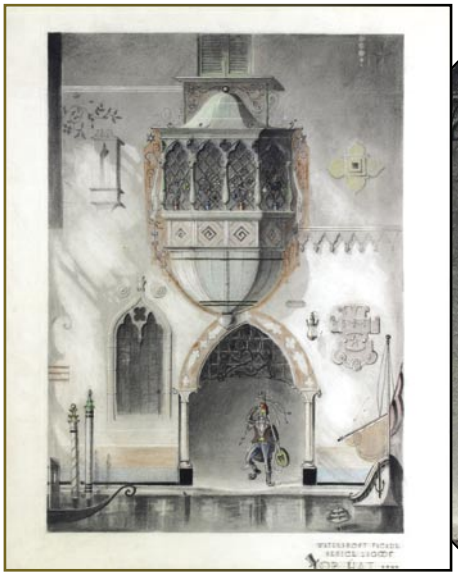
71. Studio promotional painting for *Spellbound* by Leonard Besser. (UA, 1945) A 1945-vintage promotional painting, depicting Dr. Constance Peterson (played by the lovely Ingrid Bergman) and Dr. Alex Brulox (portrayed by Michael Chekhov) in a scene from this classic Alfred Hitchcock film. Accomplished in oil on board by Connecticut artist Leonard Besser, who spent the early part of his career at the Kann Institute in Los Angeles, California and conducted seminars with Doug Kingman, Ben Shahn, and Fletcher Martin. He was a member of the American Watercolor Society (AWCS), and exhibited widely during the 1950s and 60s. He later served as the assistant director of the Famous Artists School in Westport, Connecticut, and examples of his work are held in the National Archives in Washington D.C. Bessler is also known for painting numerous record album covers and other recording and motion picture promotional material, of which this piece is an exceptionally fine example. Measures 11 in. x 11 in., framed in a custom frame with engraved brass plaque to 15 1/2 in. x 15 1/2 in. **$800 – $1,200**

72. Production illustration from *That's Right, You're Wrong*. (RKO, 1939) A beautiful nighttime scene of Venice, Italy, created as a concept illustration for a studio stage set. Accomplished in watercolor and ink on a 15 in. x 17 in. sheet of artist's illustration board. Matted and framed. From the collection of *Blade Runner* art director David L. Snyder. **$800 – $1,200**

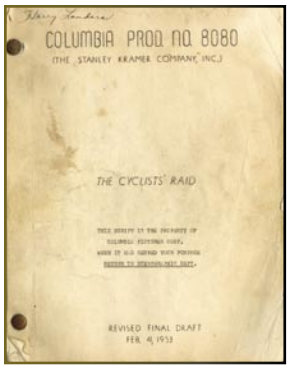
73. THREE STOOGES SIGNED PORTRAIT SKETCH. Pencil sketch accomplished on artist's illustration paper, which has been trimmed and affixed to a black background, and mounted on a larger piece of board. Artwork by Laide Liska. The Stooges have each signed on their respective image, *"Larry"*, *"Curly Joe"*, and *"Moe"* who adds *"To Laine – You're a mighty fine artist. Sincerely The 3 Stooges"*. Signatures of all three actors on one piece is unusual. **$1,000 – $1,200**

74. CANDLESTICK TELEPHONE FROM *THE THREE STOOGES* FILMS. (Columbia, 1940s-50s) Classic American Telephone Company candlestick rotary telephone with handheld ear speaker and surmounted microphone horn, used by the Stooges in many of their best films throughout the 1940s and 50s. Originally acquired from the estate of Jack White, brother of Three Stooges producer Jules White. **$1,000 – $1,500**

75. *TRUE GRIT* (STARRING JOHN WAYNE) THREE-SHEET POSTER. (Paramount, 1969) Minor soiling (easily cleaned) and small (2cm) hole at the upper right corner. Condition: A. **$200 – $300**

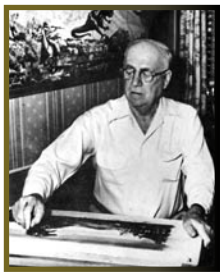


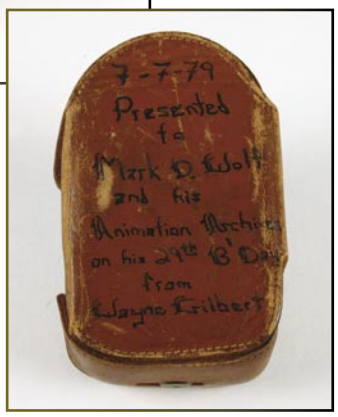
76. PRODUCTION ILLUSTRATION FROM *TOP HAT*. (RKO, 1935) A fantastic production illustration from the "Piccolino" number, featuring a covered balcony and archway on a Venice lagoon with caption at the lower right margin *"Waterfront Façade, Venice Lagoon, Top Hat"*. Accomplished in pencil with color highlights on a 16 in. x 20 in. sheet of artist's illustration board, handsomely matted and framed. This film received an Academy Award nomination for Best Art Direction, along with three others including Best Dance Direction, Best Music - Song ("Cheek to Cheek", Irving Berlin) and Best Picture. From the collection of *Blade Runner* art director David L. Snyder. **$2,000 – $3,000**



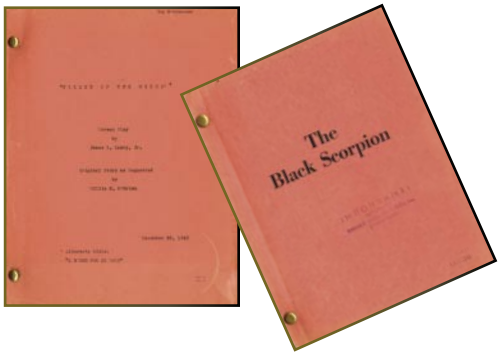
77. ORIGINAL SHOOTING SCRIPT FOR *THE WILD ONE*. (Columbia, 1953) 111-page revised final draft script dated February 4, 1953, with original working title "The Cyclists' Raid". This script is from the collection of Harry Landers, who played "GoGo" in the film. Comes with an 8 in. x 10 in. b/w cast photo, showing Landers posing with Marlon Brando and the rest of the Black Rebels. **$600 – $800**

78. PERSONAL DESIGN SKETCHES FOR NATALIE WOOD FOR THE OPENING NIGHT OF *ANASTASIA* (STAGE). Three sketches of Natalie Wood wearing different gowns, designed by Donfeld for the opening night of *Anastasia* – her stage debut at the Ahmanson Theater, Los Angeles in 1981. Each is accomplished in gouache on a 16 in. x 20 in. sheet of artist's illustration board, with handwritten notations and Donfeld's signature at the lower right corner. An excellent ensemble of design sketches for the lovely Natalie Wood, done just prior to her tragic early death. *Note: only one sketch shown.* **$500 – $700**



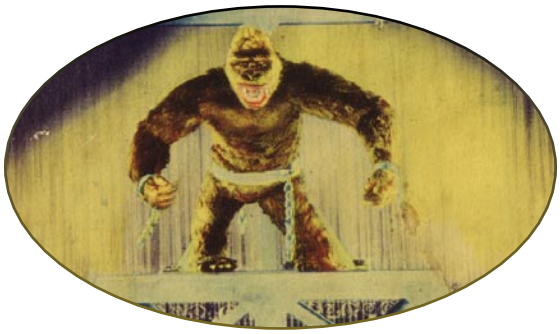


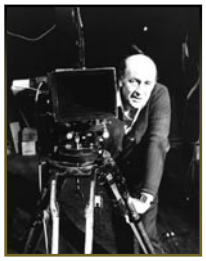
79. WILLIS O'BRIEN PRODUCTION LIGHT METER. An original, vintage production light meter used by legendary special effects master Willis O'Brien. It was O'Brien who created the groundbreaking visual effects in King Kong (1933) which awed film-going audiences of the era. This light meter is believed to have been used during the filming of Mighty Joe Young, another O'Brien achievement, and is rumored to have been obtained after O'Brien's death in the infamous "Desert Storage Shed" find of O'Brien's personal production memorabilia including the original stop-motion armatures of *King Kong* and *Mighty Joe Young*. It was donated in 1979 to a proposed stop-motion animation museum dubbed the "Animation Archives" and is inscribed on its leather casing to Mark D. Wolf. A museum-quality and highly displayable piece of film history. **$1,500 – $2,500**



80. WILLIS O'BRIEN SCRIPTS FROM *VALLEY OF THE MISTS* AND *THE BLACK SCORPION*. (Warner Bros., 1949 and 1957, resp) Two original production scripts from legendary filmmaker Willis O'Brien. Included is a rare vintage production script of the never-realized project *Valley of The Mists*, which was to feature a menagerie of prehistoric beasts (in the same vein as *King Kong*, for which he earned his well-deserved reputation). Typed on the cover of this authentic screenplay is the name of a young Ray Harryhausen, O'Brien's protégé, who drew a number of detailed illustrations of scenes for the proposed film; this was his script. Also included is an original production screenplay from the classic 1950s science fiction/horror film, *The Black Scorpion*, which was the tale of a giant mutated black scorpion that terrorized a desert community. This film featured the quality visual effects which had become a hallmark of the work of Willis H. O'Brien, and this is one of his own personal copies of the script. Both scripts in fine condition.
$600 – $800

81. RARE ORIGINAL *KING KONG* LOBBY CARD. (RKO, 1932) Top left corner chipped, small (3mm) tear at upper right corner, small stain at lower right, and small pinholes throughout which do not detract from the image. Condition: A- **$4,000 – $6,000**

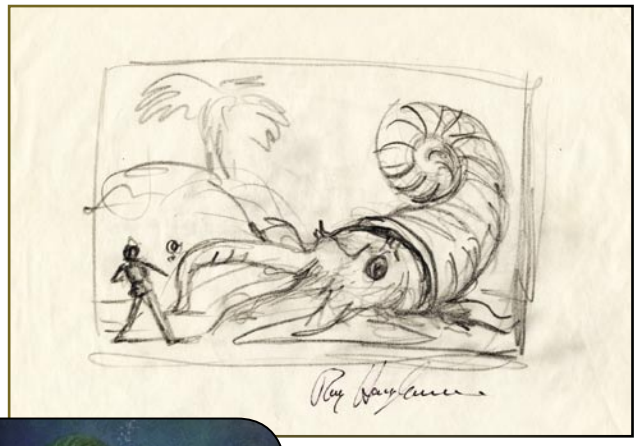




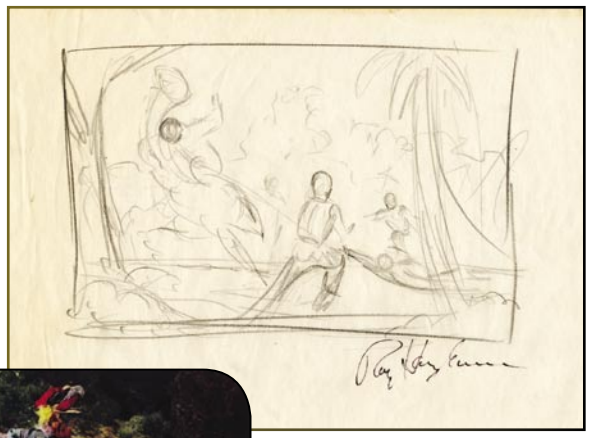
RAY HARRYHAUSEN

82. *MYSTERIOUS ISLAND* HALF-SHEET FILM POSTER. (Columbia, 1961) A half-sheet movie poster promoting the original release of the classic science fiction film *Mysterious Island*, which featured the groundbreaking stop-motion animation effects of Ray Harryhausen. Minor soiling (nearly unnoticeable at the right edge). Condition: A. **$100 – $200**

84. RAY HARRYHAUSEN ERUPTING VOLCANO CONCEPT SKETCHES FROM *MYSTERIOUS ISLAND*. (Columbia, 1961) Set of original small pencil sketches on one page, hand drawn by Ray Harryhausen during the pre-production phase of *Mysterious Island*. Accomplished in pencil on a 9 in. x 12 in. leaf of artist's vellum. These sketches depict the explosive climax of the film, including the eruption of volcanoes and the sinking of the Mysterious Island. These thumbnail, storyboard-type drawings are intricately detailed, and quite closely resemble the final sequence of the finished film. Signed by Harryhausen in ink, and accompanied by an original lobby card depicting a similar geological cliff area in the film. **$700 – $900**



83. RAY HARRYHAUSEN GIANT SQUID CONCEPT SKETCH FROM *MYSTERIOUS ISLAND*. (Columbia, 1961) An early version of the giant squid from the film, who crawled onto the Mysterious Island and battled the castaways, accomplished in pencil on a 9 in. x 12 in. leaf of artist's illustration paper, and signed in ink by Harryhausen twenty years after giving it to a young fan (he was surprised to see it still existed!). Accompanied with an original *Mysterious Island* lobby card depicting the final, on-screen version of the Giant Squid. **$700 – $900**



85. RAY HARRYHAUSEN ORIGINAL PREHISTORIC BIRD SKETCH FOR *MYSTERIOUS ISLAND*. (Columbia, 1961) An original pencil sketch of the giant prehistoric bird Phororhacos being ridden by a castaway, accomplished on an 8 3/4 in. x 11 1/2 in. sheet of artist's illustration paper, and signed by Harryhausen in ink at the lower right. This great drawing demonstrates Harryhausen's extraordinary talent at envisioning special visual effects prior to their actual execution. Accompanied by an original 8 in. x 10 in. *Mysterious Island* promotional photograph depicting the actual giant prehistoric bird as seen in the finished film. **$700 – $900**

86. RARE CASTING OF RAY HARRYHAUSEN'S STOP-MOTION ANIMATION YMIR FROM *20 MILLION MILES TO EARTH*. (Columbia, 1957) This fascinating display piece is a rare casting of the Ymir space creature from the classic science fiction film *20 Million Miles to Earth*. Designed and sculpted by the dean of stop-motion animation and visual effects, Ray Harryhausen, the original Ymir stop-motion figure was stripped of its latex skin and re-used by Harryhausen during the filming of the acclaimed *7th Voyage of Sinbad* (rumored to have become the armature of the infamous Cyclops puppet). Prior to being stripped, the puppet was molded and a plaster master-sculpture of the Ymir was created as a keepsake by Harryhausen. Since that time, a silicon master mold was created and a very few number of collectors (those close to Harryhausen and renowned film fantasy archivist Forrest Ackerman) were presented with gift copies (believed to number less than 12) hand-painted by an industry special effects technician. A handsome display piece, measuring 12 in. tall x 19 in. long. **$1,500 – $2,500**

88. *ADVENTURES OF CAPTAIN MARVEL* (SERIAL) LOBBY CARD. (Republic, 1941) Chapter 6, "Lens of Death". Condition: A. **$500 – $700**

89. *ADVENTURES OF CAPTAIN MARVEL* (SERIAL) LOBBY CARD. (Republic, 1941) Chapter 7, "Human Targets". Red stains along right edge and minor soiling at bottom. Condition: A. **$500 – $700**

87. *ADVENTURES OF CAPTAIN MARVEL* LINEN-BACKED ONE-SHEET POSTER. (Republic, 1941) Chapter 2, "The Guillotine". Linen-backed. Condition: A. **$2,500 – $3,500**

90. TRIO OF LOBBY CARDS FROM *THE ADVENTURES OF CAPTAIN MARVEL* (SERIAL). (Republic, 1941) Chapter 1, "Curse of the Scorpion" (Condition: A); Chapter 7, "Human Targets", minor stains and slight wrinkling to lower edge (Condition: A); and Chapter 9, "Dead Man's Trap" (Condition: A). **$600 – $800**

91. ***Adventures of Captain Marvel*** **(serial) lobby card.** (Republic, 1941) Chapter 9, "Dead Man's Trap". Chip at lower right corner. Condition: A. **$600 – $800**

92. ***Atom Man vs. Superman*** **(serial) lobby card.** (Columbia, 1950) Chapter 5, "Atom Man Tricks Superman". Condition: A. **$250 – $350**

93. ***Batman*** **(serial) lobby card.** (Columbia, 1943) Chapter 15, "The Doom of the Rising Sun". Pinholes throughout, with small hole (3mm) at the upper right corner. Condition: A- **$250 – $350**

94. ***Batman*** **(serial) lobby card.** (Columbia, 1943) Chapter 10, "Flying Spies". Condition: A. **$500 – $700**

95. ***Bride of the Monster*** **(starring Bela Lugosi) lobby card.** (Rolling M. Productions, 1955) Condition: A. A great lobby card from this Ed Wood film! **$150 – $250**

96. ***Buck Rogers*** **(serial) title card starring Buster Crabbe.** (Universal, 1938) Seven minor pinholes, otherwise in mint, unused condition overall. Condition: A. **$600 – $800**

97. ***The Climax* insert card.** (Universal, 1944) From the film starring Boris Karloff and Susanna Foster. Small tears at the edges, some soiling and tape repair to the center left fold. Condition: B. Measures 36 in. x 14 in. **$300 – $500**

100. Trio of lobby cards from *Dick Tracy* serials. (Republic, 1938) Chapter 13, "Passengers to Doom" (Condition: A), Chapter 10, "Crackling Fury" (Condition: A), and Chapter 1, "The Sky Wreckers" with a minor stain at lower right edge (Condition: A). **$400 – $600**

98. *The Creature Walks Among Us* lobby card. (Universal, 1956) #8. Condition: A. **$100 – $200**

101. *House of Dracula* title card signed by John Carradine. (Universal, 1945) Signed at the center in black ink by John Carradine. Condition: A. **$1,200 – $1,500**

99. *The Day the Earth Stood Still* title card. (TCF, 1951) Small hole (4mm) at upper right corner, which does not detract from the overall presentation of the piece. Condition: A. **$1,200 – $1,800**

102. *Flash Gordon* (serial) lobby card. (Universal, 1936) Chapter 1, "The Planet of Peril". Minor toning. Condition: A. Exceedingly rare! **$4,000 – $6,000**

103. Rare *Flash Gordon* one-sheet poster from the 1936 feature film. (Universal, 1936) From the classic *Flash Gordon* film starring Buster Crabbe and Jean Rogers, this one-sheet poster is not only exceedingly rare, but in mint condition! The most recent example to come up at auction sold in November, 2001 at Christie's for $52,875. This poster is in mint, unused condition – no pinholes or evidence of previous display, with only two small holes at the three center intersecting folds, and two small tears at the upper right corner that only extend slightly into the margin. Arguably the finest *Flash Gordon* one-sheet extant. **$40,000 – $50,000**

104. *Flash Gordon* (1936 serial) one-sheet poster. (Universal, 1936) From the 1936 Frederick Stephani serial, based on the classic newspaper comic strip by Alex Raymond and starring Buster Crabbe, Jean Rogers, Charles Middleton, Jack 'Tiny' Lipson, and William Desmond. Chapter 5, entitled "The Destroying Ray". Signed by Buster Crabbe at the lower left corner. Chipping to edges, and usual wear at folds with some archival tape reinforcement on the verso. Condition: A. **$25,000 – $35,000**

105. ***Flash Gordon's Trip to Mars*** **(serial) title card in duotone.** (Universal, 1938) Minor chipping to corners, two surface abrasions, and slightly bent upper right corner. Condition: A. **$800 – $1,200**

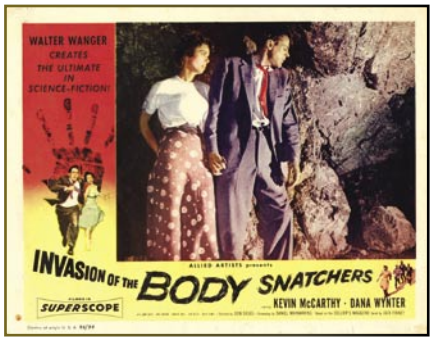
108. ***Flash Gordon Conquers the Universe*** **(serial) lobby card.** (Universal, 1940) Chapter 4, "The Destroying Ray". Condition: A. **$700 – $900**

106. ***Flash Gordon's Trip to Mars*** **(serial) lobby card.** (Universal, 1938) Chapter 3, "Queen of Magic". Condition: A. **$600 – $800**

109. ***Frankenstein*** **lobby card.** (Universal, 1938) The 1938 Universal re-release of the 1931 classic, this exceptional lobby card was originally part of the collection of noted Sci-Fi collector Forrest Ackerman. Two small holes (3-6mm) near right corners, minor surface creasing, and tape repair to lower left corner. Laminated. Condition: A- **$400 – $600**

107. ***Flash Gordon's Trip to Mars*** **(serial) lobby card.** (Universal, 1938) Chapter 12, "Ming the Merciless". Condition: A. **$800 – $1,200**

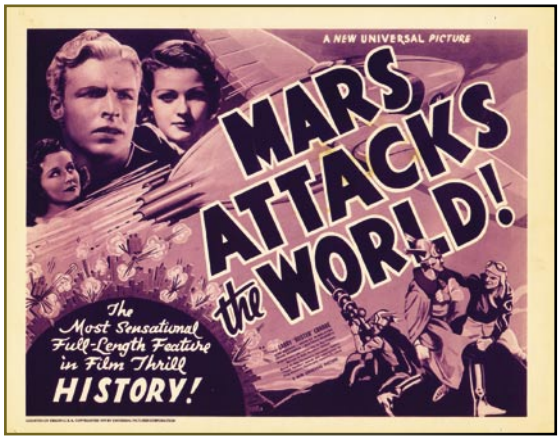
110. ***Godzilla, King of the Monsters!*** **lobby card.** (Toho Japan, 1956) Tape residue at the corners and lower edge, and surface abrasion at the upper left corner, none of which affects the image. Condition: A- **$200 – $300**



111. ***Invasion of the Body Snatchers* lobby cards.** (Allied Artists, 1956) Two lobby cards from this science fiction classic. Condition: A (both). **$200 – $300**

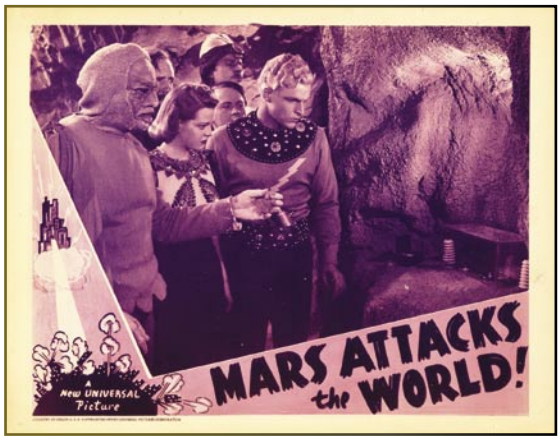
114. ***Lost Planet Airmen* duotone insert.** (Republic, 1951) Usual horizontal folds. Condition: A. **$250 – $350**

112. ***King of the Rocket Men* (serial) lobby card.** (Republic, 1949) Chapter 10, "The Deadly Fog". Minor soiling. Condition: A. **$350 – $450**

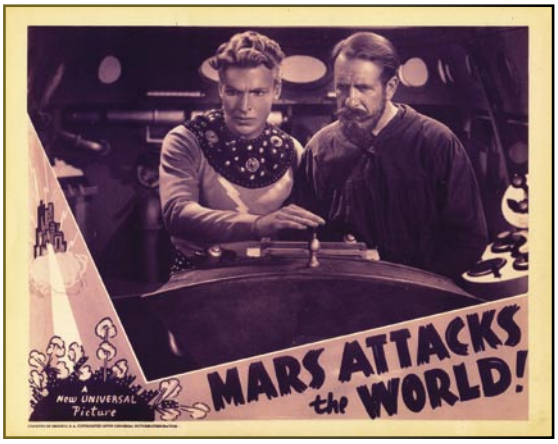


115. ***Mars Attacks the World* (featuring Buster Crabbe) title card.** (Universal, 1938) Condition: A. **$800 – $1,200**

113. ***King of the Rocket Men* (serial) lobby card in full color.** (Republic, 1949) Chapter 1, "Dr. Vulcan – Traitor". Minor chipping to edges. Condition: A. **$500 – $700**



116. ***Mars Attacks the World* (featuring Buster Crabbe) and Jean Rogers lobby card.** (Universal, 1938) Condition: A. **$700 – $900**



117. ***Mars Attacks the World*** **(featuring Buster Crabbe) lobby card.** (Universal, 1938) Condition: A. **$600 – $800**

118. ***Mars Attacks the World*** **(featuring Buster Crabbe and cast) lobby card.** (Universal, 1938) Condition: A. **$600 – $800**

119. **Bela Lugosi in** ***The Phantom Creeps*** **(serial) lobby card.** (Universal, 1939) Chapter 9, "Speeding Doom". Condition: A. **$400 – $600**

120. ***Radar Men from the Moon*** **(serial) title card.** (Republic, 1952) Condition: A. **$250 – $350**

121. **Bela Lugosi in** ***The Return of Chandu*** **(serial) lobby card.** (Principal Pictures, 1934) Chapter 3, "On the High Seas". Some chipping to edges. Condition: A- **$500 – $700**

122. ***Son of Frankenstein*** **lobby card.** (Universal, 1938) Condition: A. **$5,000 – $7,000**

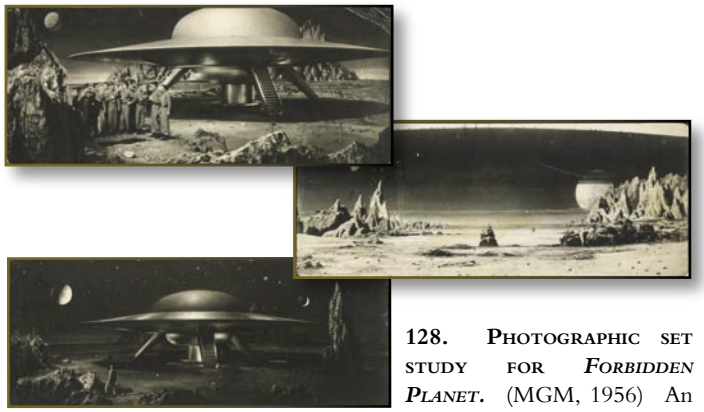
123. ***Spy Smasher* (serial) lobby cards.** (Republic, 1942) Chapter 1, "America Beware" in color, and Chapter 12 "V…" Both Condition: A. Chap. 12 card has tape residue at the upper margin. **$250 – $350**

124. **H.G. Wells' *Things to Come* title card.** (UA, 1936) Very minor soiling and stains at edges. Condition: A. **$1,600 – $2,000**

125. ***Undersea Kingdom* (serial) lobby cards.** (Republic, 1936) Title card (Condition: B), and Chapter 1, "Beneath the Ocean Floor" (Condition: A). **$400 – $600**

126. **Patch set and astronaut medical examination test from *Conquest of Space*.** (Paramount, 1955) An unusual production artifact from one of the most respected science fiction space films (due to its realistic approach to space travel) of the 1950s, *Conquest of Space*. The film featured the then-futuristic designs of revered space artist Chestley Bonestell, who had done extraordinary commission work envisioning space travel for Walt Disney, NASA and *Collier's* Magazine. The lot consists of three original winged spaceship logo patches designed by Bonestell in two sizes (one for space suits, and the other for fatigues), along with a prop astronaut medical examination test the size of a small brochure (4 in. x 9 in.), also with the winged spaceship motif. A beautiful and rare set from an early science fiction film. Artifacts from 1950s science fiction films are extremely difficult to find due to the lack of preservation at the time. Housed in a display box with an 8 in. x 10 in. black and white publicity photograph of the astronauts wearing these patches. **$300 – $500**

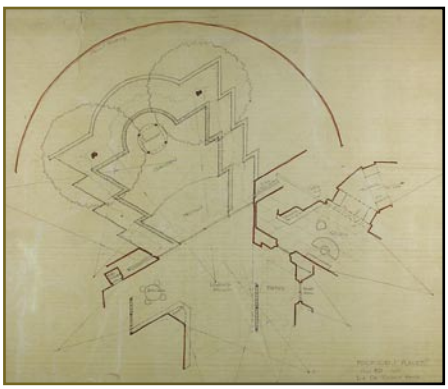
127. ***Forbidden Planet* insert card.** (MGM, 1956) Some surface creases and wrinkling. Condition: A. Measures 14 in. x 36 in. **$1,200 – $1,800**



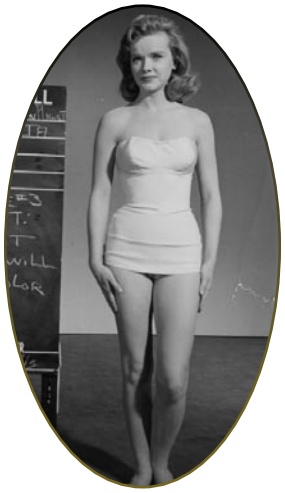
128. PHOTOGRAPHIC SET STUDY FOR *FORBIDDEN PLANET*. (MGM, 1956) An interesting set of three oversized black & white photographic studies of the D-57 spacecraft and crew members, as they were filmed within an MGM sound stage during production. The top of a massive painting of space is visible in the background, rigged to the sound stage's upper catwalks in one image. Although it is not known why these shots were originally created, they may have been produced for special effects perspective studies. An excellent set of production photographs from this classic sci-fi film. Each measure 19 1/2 in. x 8 in. Some wear from use and age; overall, each in good condition and perfect for framing and display. **$400 – $600**

129. ORIGINAL MENTOR HUEBNER CONCEPT PAINTING FOR *FORBIDDEN PLANET*. (MGM, 1956) An original acrylic painting depicting a very early version of Robby the Robot (looking more like a 1950s tin man), from a scene in the film in which he soars above ground in a futuristic sled-like vehicle, with visiting earthmen riding in the rear. Accompanied with two smaller paintings of the same scene, from different perspectives. Framed together to 17 1/2 in. x 15 1/2 in. overall. **$3,000 – $5,000**

130. *FORBIDDEN PLANET* CONCEPT DRAWING OF A KRELL SHAFT. (MGM, 1956) An original pre-production concept drawing for *Forbidden Planet*, depicting the gigantic inner-world shafts built by the Krell. Tiny human figures standing at the edge of the shaft chasm add perspective. Measures approx. 17 1/2 in. x 8 in. Matted and framed. **$1,500 – $2,500**



131. ORIGINAL BLUEPRINT SCHEMATIC OF DR. MORBIUS' HOME AND LABORATORY FROM *FORBIDDEN PLANET*. (MGM, 1956) Hand drawn blueprint schematic featuring an overview of Dr. Morbius' (portrayed by Walter Pidgeon) laboratory, drafted by the MGM art department. The rendering details the layout of the set of the doctor's home on an alien planet, including the doctor's secret laboratory, which leads to the hidden yet humungous alien "Krell Shaft". Measures 26 in. x 33 in. Matted. Some toning from age, and minor wear from production usage. **$1,000 – $1,500**



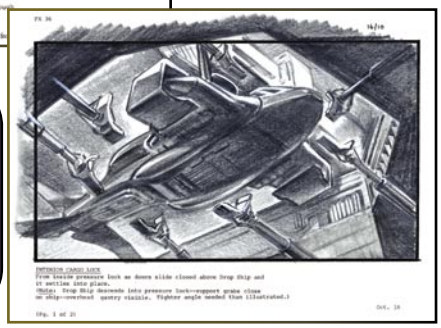
132. WARDROBE CONTINUITY PHOTOS OF THE CAST FROM *FORBIDDEN PLANET*. (MGM, 1956) Set of four original studio wardrobe continuity photos of principal cast members, used during the production of *Forbidden Planet*. Includes one of Walter Pidgeon in his role as Dr. Edward Morbius, two of Anne Francis as Altaira Morbius, and one of a crewmember of the spaceship C57D. **$300 – $500**

133. Crewmember costume from *Forbidden Planet*. (MGM, 1956) Vintage studio-tailored two-piece crewmember's costume, featuring a retro-futuristic collar and ribbed fabric chest accent. Internal MGM label is written *"Harvey Jr."* (faded). A rare and recognizable garment from this 1950s sci-fi film. **$2,500 – $3,500**

134. Paul Mantee hero space helmet from *Robinson Crusoe on Mars*. (Paramount, 1964) An original, custom fabricated and extremely detailed space helmet worn by Paul Mantee in his memorable role as Kit Draper, the castaway Robinson Crusoe character from the film. This screen used helmet (most likely one-of-a-kind) features authentic foam-lined interior, retractable prop microphones, retractable visor trimmed in metal and other machined metal accents. Some age and wear including small hole on right portion of visor. A rare relic from a great science fiction film. **$1,500 – $2,500**

135. Pistol from *Alien*, used in the Derelict Ship scene. (TCF, 1979) An exceedingly rare pistol, brandished by a member of the Nostromo in one of the most important and horrifying science-fiction films of all time. In the film, the Nostromo is ordered to land on a deserted planet to explore an alien beacon. Once it lands, three members of the crew (Tom Skerritt, Veronica Cartwright, and John Hurt) put on spacesuits and go to the planet's surface. Each is carrying a full-size pistol in a holster. Once the characters reach the Derelict Ship, we see through long-shots the same characters as they maneuver through the entrance of the alien ship. For these shots, children were substituted for the main actors and placed in smaller suits to give the ship an even more monstrous feel. Each one of the three characters also had a corresponding smaller pistol in a holster (note: neither the adult nor child actors ever pull the guns from the holsters). This particular weapon is constructed from a Webley air gun with studio modifications, including a metal tube with wooden plug on top of the barrel and a sight-like apparatus at the bottom. The name of the ship appears on the right side of the gun in white ink, *"NOSTROMO"*. After the filming of *Alien*, most of the spaceships, props, and costumes were given by 20th Century Fox to an archivist. This piece had been with him for twenty years until he parted with it in 1999. It is also interesting to note that this exact piece is featured alongside its larger counterpart in a production photograph at the end of the *Alien* Special Edition laser disc and the *Alien* Twenty Year Anniversary DVD. It measures 8 1/2 in. in length. Exceedingly rare and with incredible provenance, this piece is the finest example of this prop gun known to exist. **$3,000 – $5,000**

136. HERO PULSE RIFLE FROM *ALIENS* AND *ALIEN 3*. (TCF, 1986 and 1992, resp.) This original prop pulse rifle was used in both *Aliens* and *Aliens 3*, and features an authentic deactivated and modified .45 caliber Thompson submachine gun fitted with a custom made vaccuform housing, machined spaz cage, non-functioning pump slide and metal sliding stock. Comes with an official British government "Certificate of Deactivation" signed by the British Secretary of State on white parchment type paper. Also accompanied with an autographed *Aliens* promotional photobuster of Sigourney Weaver as Ripley brandishing a pulse rifle, signed by Weaver at the center. This M-41 pulse rifle was painted black for use in the climax of Aliens 3, although the original green paint is still visible beneath. A fantastic prop weapon from one of film's greatest sci-fi sagas! **$8,000 – $10,000**

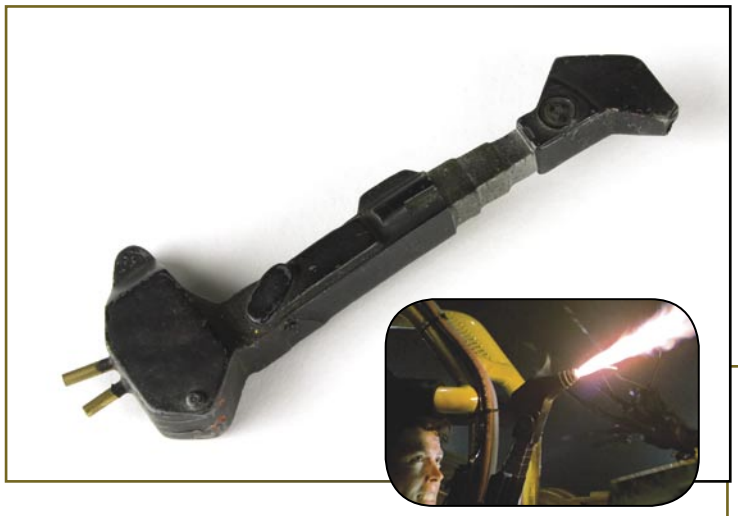


137. PAIR OF SPECIAL EFFECTS STORYBOARDS FROM *ALIENS*. (TCF, 1986) Two original and very detailed pencil storyboards drawn for the Academy Award-winning special visual effects of *Aliens*. One depicts the Colonial Marine Corps Drop Ship exiting the bay doors of the Narcissus, the other shows Ripley and Newt (portrayed by Sigourney Weaver and Carrie Henn) on the alien-infested planet. Accomplished on 8 1/2 in. x 11 1/2 in. leaves of artist's illustration paper, with scene notes typed in the lower margin. **$800 – $1,200**

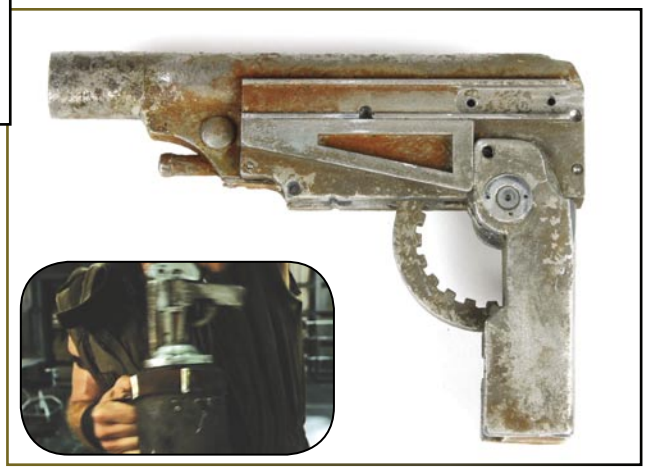
138. Hero AR-1 pulse rifle from *Alien: Resurrection*. (TCF, 1997) This fantastic prop weapon is constructed of black-painted resin with metal frame. Working trigger is designed to activate internal lighting, and three small hidden microswitches activate the lower flashlight on the front, as well as an LED indicator on the top of the gun. Most importantly, this gun still exhibits studio blood on the front barrel and on the frame – splattered from the main character's encounter with the Alien! Measures 33 1/2 in. long. This is the finest, working AR-1 rifle from the film still in existence, and an absolutely incredible prop weapon! **$5,000 – $7,000**

139. Parker's flight jacket from *Alien*. (TCF, 1979) Olive green flight jacket with two logo patches on the chest, *"USCSS NOSTROMO"* patch on the left shoulder, and *"NOSTROMO"* printed in large black letters on the back. Inside Berman & Nathan's label is typed *"Yathett* [sic] *Kotto – Aliens* [sic]". Though made for Yaphet Kotto in his role as Parker, the jacket is not seen on screen, and was most likely cut from the final print of the film. However, this distinctive jacket with Nostromo identification remains a fantastic original wardrobe piece. Comes with a letter of authenticity from *Alien* line producer Ivor Powell. **$4,000 – $6,000**

140. Sigourney Weaver hero AR-2 rifle from *Alien: Resurrection*. (TCF, 1997) An exceedingly rare weapon known as the "AR-2" used by the Colonial Marines in the film. Constructed of metal and composite materials, it has two barrels with working trigger mechanisms, and several switches that operate various lights, including a flashlight at the barrel tip. The silver-painted wooden clip is removable. The top barrel is the flame thrower, and the bottom barrel houses the grenade launcher. This weapon is seen throughout the film, and is used by Sigourney Weaver as well as various other members of the cast. It is also used at one of the key moments of the film – when Ripley discovers the other Alien-human hybrids in the lab. Winona Ryder hands the weapon to Ripley, who then uses the flame thrower to put the Aliens out of their misery. This prop came directly from 20th Century Fox and was hand-selected as the best one from their armory, making this the best example known to exist. 37 in. in length. **$5,000 – $7,000**



141. MINIATURE POWERLOADER TORCH USED BY SIGOURNEY WEAVER IN *ALIENS*. (TCF, 1986) This rare and important miniature flame-thrower prop was mounted on the miniature "Power-Loader" in the James Cameron-directed blockbuster sequel to the 1979 film, *Alien*. It was used in the special effects shots featuring Sigourney Weaver, as she fights with the Alien Queen at the end of the film. This is a very important piece, as it is clearly seen at the climax of the film when Ripley meets the Queen in a final struggle for control of the ship. Had Ripley not defeated the Alien at this point, the Alien would have been ushered directly to Earth! The only other known "Power-Loader" flame-thrower is in James Cameron's personal collection, sitting in his office. 4 3/4 in. in length. Note the reference image of the special effects crew working with the miniature powerloader on the set. **$800 – $1,200**



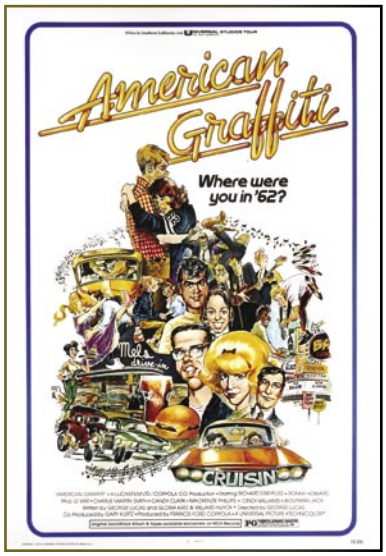
143. CANTEEN GUN USED BY RON PERLMAN IN *ALIEN: RESURRECTION*. (TCF, 1997) The "Canteen" gun used in the film by Ron Perlman as Johner, this tiny gun is constructed of molded fiberglass and metal with a spring-like mechanism that opens the barrel from the grip. This weapon is smuggled on board and is visible in the scenes where the renegades are first confronted by the military force of the "Company". This prop came directly from 20th Century Fox and was picked as the best one from their armory, making this the best example of the actual gun known to exist. 6 3/4 in. in length. **$1,500 – $2,000**

142. WINONA RYDER PISTOL FROM *ALIEN: RESURRECTION*. (TCF, 1997) Futuristic pistol constructed of molded fiberglass painted metallic blue, with moveable trigger and cocking mechanism on top of the frame/barrel. This pistol is used throughout the film by different cast members, but most notably by Winona Ryder in the final scenes after she has been identified as an android. This prop came directly from 20th Century Fox, and was picked as the best one from their armory, making this the best example known to exist. 10 1/2 in. in length. Note: a photograph of an identical weapon (possibly this one) appears on page 25 of the 1997 book entitled The Making of Alien: Resurrection.
$2,000 – $3,000

144. PISTOL FROM *ALIENATOR*. (Heritage Entertainment, 1989) This pistol was used in the low-budget film starring Jan-Michael Vincent, although it was originally made for Ice Pirates but was never used. It is constructed of molded resin with an aluminum trigger guard and a light at the tip, three lights at the rear, and a light on the sight that illuminates when the trigger is depressed. It is one of only two working ones known to exist, and this one is the best of the two. Measures 11 in. in length. **$800 – $1,200**

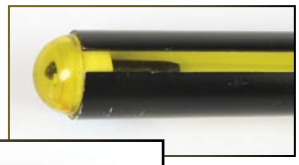
145. Long rifle from *Alien Escape*. (Falcon Films, 1995) This rifle was used by the alien in this low-budget film starring Gail Harris, and is constructed of metal with extensive tubing to channel CO2 bursts. It was originally created for use in a horror film, but saw most of its use in *Alien Escape*. Originally acquired from the propmaster who built it for the production. This unique weapon is 44 in. in length. Note: this exact weapon was illustrated on the film's poster artwork. **$800 – $1,200**

146. *American Graffiti* one-sheet poster. (Universal, 1973) A wonderfully illustrated, original one-sheet poster by legendary artist Jack Davis, printed by Universal Studios to promote the theatrical release of George Lucas' first hit film. Measures an oversized 40 in. x 30 in., rolled on thick paper stock. Condition: A. **$300 – $500**

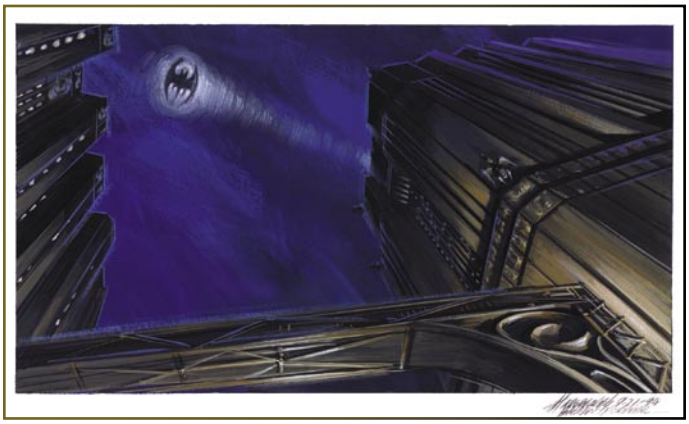


148. Biff's hero "Pit Bull" hoverboard from *Back to the Future Part II*. (Universal, 1989) Black and red-painted hoverboard with scalloped side rails, and Velcro strips on the top to secure the rider's feet. Graphic on the top reads "Pit Bull", along with the image of a ferocious canine. This hoverboard was used in the famous future chase scene, when Biff and crew chase Michael J. Fox around the town square. Some wear to nose tip and sides from production use. Measures 36 in. long. **$4,000 – $6,000**

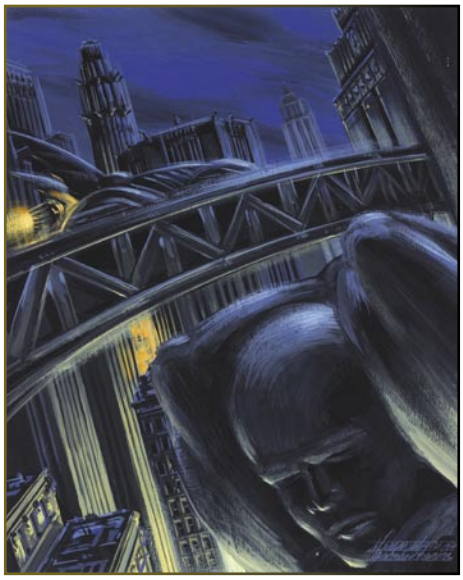
147. Three pistols from *Baby Geniuses*. (Sony Pictures, 1999) Lot of three pistols, used by the "baby genius" at different times in the film. The two smaller blue plastic pistols have been fitted with electronics, one of which lights, and the other designed to be taken apart so that the internals are visible. One large plastic radar dish, used for both guns, attaches to the base of each gun's barrel. The larger orange and blue laser pistol (fashioned after a water pistol) can also be disassembled to reveal internal wiring. All of these pistols are based on commercially-available toy guns, which have been modified for film use. The three were acquired directly from the film's propmaster, and come with his letter of authenticity. **$500 – $700**



149. Police baton from *Back to the Future II*. (Universal, 1989) This is the working police baton used in the film, and is constructed of yellow Lucite surrounded by black molding, all encompassing a neon tube. A microswitch on the back of the handgrip illuminates the neon light, presumably to electrify prisoners. Although there were a few of the solid versions of this piece made, this is possibly the only working model still in existence. Measures 18 in. in length. Note: this weapon is illustrated in a Japanese book that contains photographs of many of the props used in the making of the *Back to the Future* film series. Technically, this baton is the only futuristic weapon in the entire *Back to the Future* series, and this is the only time this rare working weapon has been offered publicly. **$1,500 – $2,000**



150. ORIGINAL CONCEPT PAINTING OF THE BAT SIGNAL AND GOTHAM CITY SKYLINE FROM *BATMAN FOREVER.* (Warner Bros., 1995) An original, full-color pre-production painting accomplished in acrylic on a 17 in. x 11 in. board, dated September 21, 1994. This beautiful piece depicts the legendary Batman Bat-signal illuminated in a cloud-filled night sky above the neo-futuristic architecture of Gotham City. Perfect for framing. **$800 – $1,200**



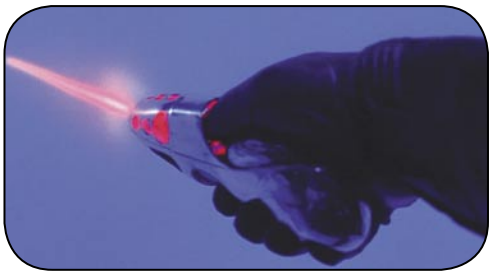
151. ORIGINAL CONCEPT PAINTING OF THE BATMOBILE FOR *BATMAN FOREVER.* (Warner Bros., 1995) An original full-color acrylic painting of the Batmobile traversing an aerial bridge in Gotham City, created for the production of *Batman Forever.* Measures 11 in. x 17 in. Perfect for framing. **$1,000 – $1,500**

152. VAL KILMER BAT BELT (PLASTIC) FROM *BATMAN FOREVER.* (Warner Bros., 1995) Silver and gold-painted soft plastic bat belt with bat logo design on the front buckle portion, and quick-release snap closure at the back. Worn by Val Kilmer as Batman. **$800 – $1,000**

153. VAL KILMER BAT BELT (STUNT VERSION - SOFT RUBBER) FROM *BATMAN FOREVER.* (Warner Bros., 1995) Silver and gold-painted soft rubber bat belt with bat logo design on the front buckle portion, with internal black nylon belt, used for the stunt sequences. **$800 – $1,000**

154. WORKING BATARANG WEAPON FROM *BATMAN & ROBIN.* (Warner Bros., 1997) This impressive (and incredibly rare) Batarang gun was used in the fourth installment of the *Batman* film series. There were several varieties of Batarangs made for the film, most of which were static (i.e., non-working) and cast in the closed position. This piece is beautifully made of highly-polished machined aluminum. The pistol-grip contains a trigger mechanism which, when depressed, unleashes a Batarang that extends and projects forward. This piece is 12 in. long and is certainly one of the best props made for the *Batman* films. Easily the finest and most desirable Batarang extant. **$4,000 – $6,000**

155. HERO BAT DEFROSTER/LASER FROM *BATMAN & ROBIN.* (Warner Bros., 1997) Small hand held prop made of aluminum, formed in a "Bat" design and painted grey. Small trigger on the side is designed to activate a small light at the tip. Measures 5 in. long. **$3,000 – $5,000**



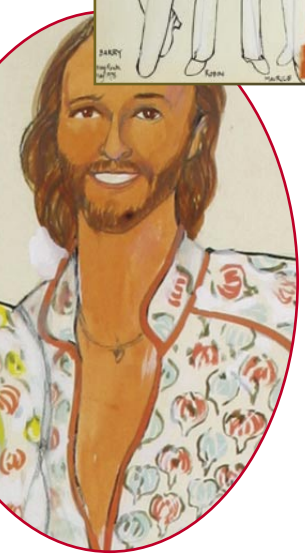
156. GEORGE CLOONEY BAT LASER FROM *BATMAN & ROBIN*. (Warner Bros., 1997) Bat Laser used by George Clooney as Batman to defrost Robin (Chris O'Donnell), after he is frozen by Mr. Freeze (Arnold Schwarzenegger) in the first battle scene of the film. This wonderfully crafted prop is made of two intricately machined aluminum parts, which fit together to form the single handheld piece. This prop was originally wired to illuminate, and remains in very fine condition. 9 in. in length. A similar prop weapon was sold by Warner Brothers in 2001 for over $10,000! **$3,000 – $5,000**

157. ALICIA SILVERSTONE MASK FROM *BATMAN & ROBIN*. (Warner Bros., 1997) Blue rubber facemask, made for Alicia Silverstone in her role as Batgirl. **$800 – $1,000**

158. ALICIA SILVERSTONE BAT BELT FROM *BATMAN & ROBIN*. (Warner Bros., 1997) Blue plastic batbelt with bat logo and quick-release closure, worn by Alicia Silverstone in her role as Batgirl. **$800 – $1,000**

THE BEE GEES

159. PAIR OF BEE GEES COSTUME SKETCHES (WHITE ENSEMBLES) FROM 1978. Two sketches of costumes for the Bee Gees for appearances in 1978. Includes a design featuring jackets, shirts, vests and pants in bright white, with fabric swatch attached at the right with notation *"Single Breasted jacket with satin lapels"*, signed by Routh at the lower right. Accompanied with a sketch featuring the trio in beige pants with white shirts having oversized sleeves, set against a paisley background with fabric swatches attached at the lower right corner. Notation at the lower right reads *"1. Bee Gees photo session May Routh Oct. 1978"*. Accomplished in gouache on 18 in. x 20 in. sheets of artist's illustration board. **$1,000 – $1,500**



160. ARCHIVE OF BEE GEES COSTUME SKETCHES FROM 1978. This exceptional collection of sketches by costume designer May Routh dates from their 1978 tour, which commenced the summer following the release of *Saturday Night Fever*, the film that turned the group and their music into an international phenomena. Includes one of Barry Gibb with a reversible, silver-sheen see-through shirt, with fabric swatches attached to the right edge. Marked *"The Bee Gees - Summer Tour 1978"* at the upper right corner. The fabric swatches are marked *"Barry - Maurice - Robin"* near each piece, and the sketch is signed and dated by Routh at the lower right. Also includes a sketch of all three Gibbs wearing form-fitting black jeans with black and green shirts (also with fabric swatches attached), noted at the lower right corner *"4 Bee Gees photo session - Oct. 1978 May Routh"*, and another sketch of the group wearing white pants and flowered shirts, also with fabric swatches attached and written *"Bee Gees - Summer tour 1978"* at the top edge. Each is accomplished in gouache on 15 in. x 20 in. sheets of artist's illustration board. A fantastic archive of sketches, each featuring a famous design worn by the Bee Gees at the height of their fame! **$1,500 – $2,500**

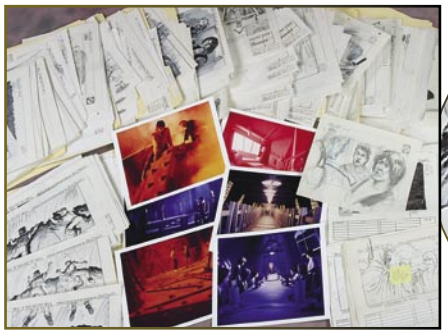
161. ARCHIVE OF BEE GEES COSTUME SKETCHES (RED ENSEMBLES) FROM 1978. This collection of sketches by costume designer May Routh includes an illustration of all three band members wearing red and black pants and shirts, as well as a sketch of Barry Gibb wearing white pants and a red long sleeve shirt (with notation *"Maurice - Green, Barry - Red, Robin - Purple"*); and a larger sketch of the three wearing semi-formal attire, including matching jackets and pants with long sleeve shirts open at the neck. This larger sketch has attached fabric swatches, with notation *"5 Bee Gees photo session Oct. 1978 May Routh"*. The larger sketch measures 18 in. x 20 1/2 in., while the smaller sketches measure 15 in. x 20 in. and 11 1/2 in. x 20 in., resp. Each accomplished in gouache on artist's illustration board. **$1,500 – $2,000**

162. MAY ROUTH COSTUME SKETCH OF PETER SELLERS FOR *BEING THERE* (GARDENER'S CLOTHING). (UA, 1979) Sketch of Sellers as Chance, wearing an apron and pitchfork in his role as the gardener. Accomplished in gouache on a 13 in. x 20 in. leaf of artist's illustration paper, with fabric swatches attached at the upper left corner. Signed and dated by Routh at the lower right corner. Peter Sellers received an Academy Award nomination for Best Actor for his work in this film. **$1,000 – $1,500**

163. MAY ROUTH COSTUME SKETCH OF PETER SELLERS FOR *BEING THERE* (TUXEDO). (UA, 1979) Sketch of Sellers as Chance, wearing a tuxedo with a glass of champagne in his right hand. Accomplished in gouache on a 13 in. x 20 in. leaf of artist's illustration paper. Notation at the upper right corner reads *"Int. Sophie - Evening 103-104-113"*. Signed and dated by Routh at the lower right corner. Peter Sellers received an Academy Award nomination for Best Actor for his work in this film. **$800 – $1,200**

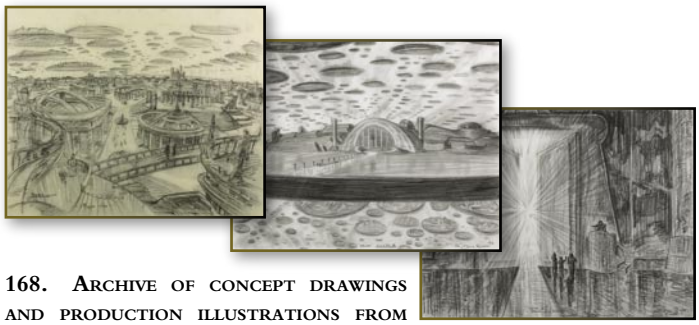
161

164. MAY ROUTH COSTUME SKETCH OF PETER SELLERS FOR *BEING THERE* (ROBE). (UA, 1979) Sketch of Sellers as Chance, wearing nightclothes and a beautiful brocade robe. Accomplished in gouache on a 13 in. x 20 in. leaf of artist's illustration paper, with fabric swatches attached at the upper right corner. Signed and dated by Routh at the lower right corner. Peter Sellers received an Academy Award nomination for Best Actor for his work in this film. **$800 – $1,200**



167. COMPLETE COLLECTION OF STORYBOARDS FROM *BILL & TED'S BOGUS JOURNEY.* (Orion, 1991) Over 200 original storyboards, including storyboards from all of the omitted scenes. Includes the "Private Hell" scene, which is also accompanied with the final production photographs showing the sets as created and seen in the film. From the collection of *Blade Runner* art director David L. Snyder. **$800 – $1,200**

165. MAY ROUTH COSTUME SKETCH OF SHIRLEY MACLAINE FOR *BEING THERE.* (UA, 1979) Sketch of Shirley Maclaine as Eve Rand, wearing a black spaghetti strap evening gown. Accomplished in gouache on a 13 in. x 20 in. leaf of artist's illustration paper, with fabric swatch attached at the lower left corner. Signed and dated by Routh at the lower right corner.
$800 – $1,200

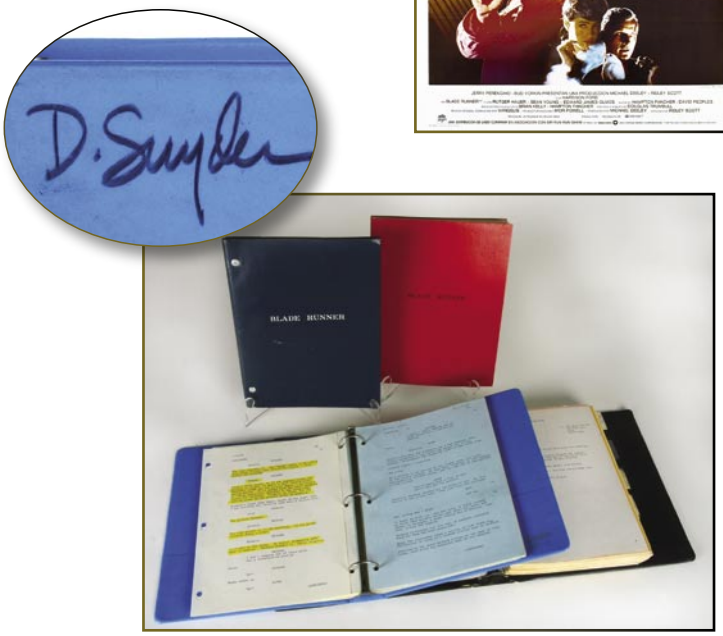


168. ARCHIVE OF CONCEPT DRAWINGS AND PRODUCTION ILLUSTRATIONS FROM *BILL & TED'S BOGUS JOURNEY.* (Orion, 1991) Consists of six charcoal sketches on vellum of "Heaven" from the second *Bill & Ted* film, along with seven concept sketches of props (including the "Happy Birthday Granny Preston" cake and the Easter basket), and seven large production drawings (accomplished in pencil, each approx. 42 in. x 33 in.) of the impressive "Heaven" set from the climactic scene of the film, along with the Easter Bunny set and a telephone booth. The "Heaven" sequence sketches are by David Russell, who created concept art for *Return of the Jedi*, *Terminator 2: Judgment Day* and *Batman* (1989) among his impressive body of work. Also included are 16 sketches of the "Hell" sequences includeing architectural drawings and plans/elevations. Interested bidders are strongly encouraged to view this lot in person. **$300 – $500**

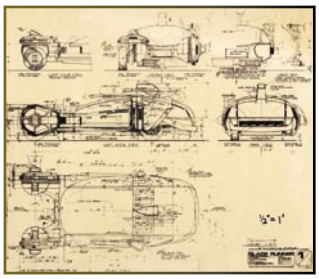
166. JOHNNY DEPP BAMBOO WALKING CANE FROM *BENNY & JOON.* (MGM, 1993) Bamboo walking cane measuring 31 in. tall, carried by Johnny Depp in character as Sam in the film.
$500 – $700

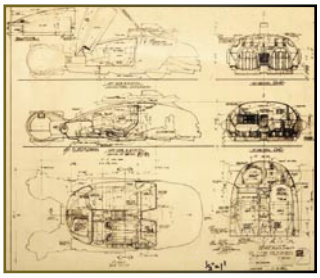
169. LASER WEAPON FROM *THE BLACK HOLE.* (Walt Disney, 1980) This exceedingly rare pistol was used in Walt Disney's first live-action space epic – actually an answer to the popularity of *Star Wars* and *Star Trek* in the late 1970s. This gun was used by the evil Sentry Guards as well as by Robert Forster in his role as Capt. Dan Holland, and Joseph Bottoms as Lt. Pizer (illustrated in the reference image). This prop is constructed of molded fiberglass with an intricately-detailed metal paint scheme on the two parallel barrels. This particular piece is the working model, with a red trigger mechanism that activates a light at the tip of each barrel. 12 in. in length. Props from this film are very scarce. **$2,000 – $3,000**

170. Collection of three film posters from *Blade Runner* (foreign and domestic). (Warner Bros., 1982) Lot includes a 40 in. x 54 in. Italian poster (framed), a 27 in. x 39 1/2 in. Spanish poster (unframed), and a standard one-sheet American poster (dry-mounted & framed). **$300 – $500**

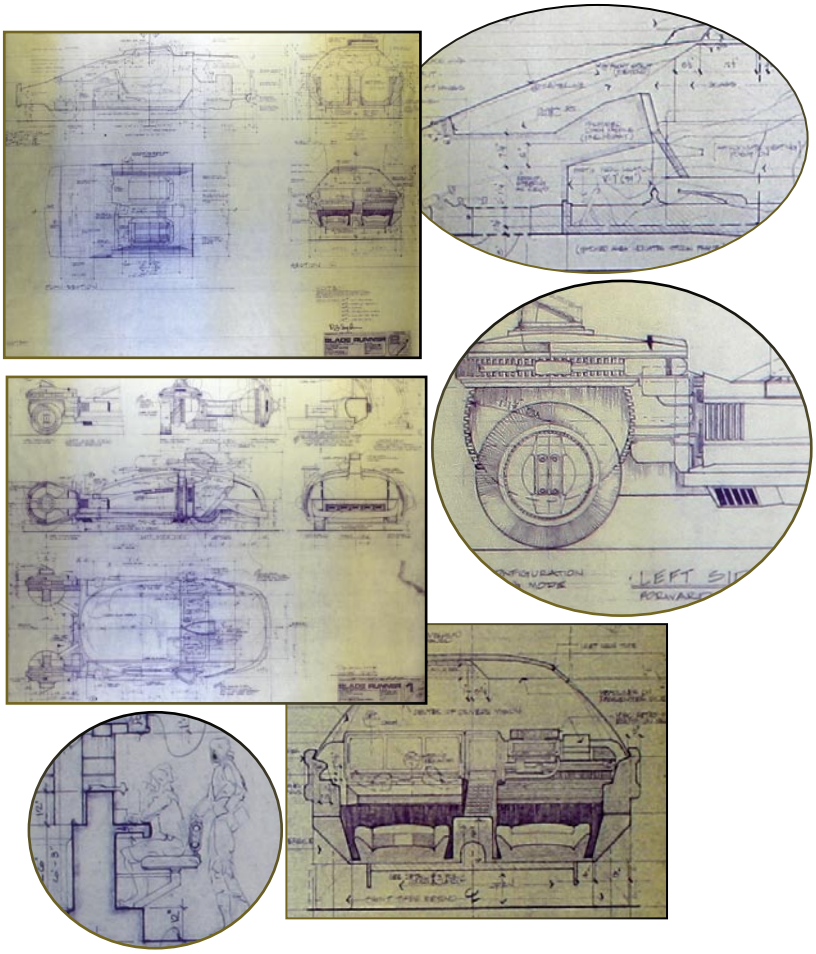


171. Archive of scripts and an art department "Production Bible" from *Blade Runner*. (Warner Bros., 1982) This exceptional archive is the personal production record of art director David Snyder, compiled during the creation of the *Blade Runner*. It includes two scripts of the film, each housed in fine chipboard covers embossed *"Blade Runner"*; an additional script housed in a three-ring binder with scene inserts, heavily annotated and highlighted by Snyder; and the art department's "Production Bible" (over 200 pages!) containing a shooting schedule; story research report with study notes on each character, production memos, cost estimates and budgeting for sets, copies of location proposals, and special effects memos among many other production details. A fantastic archive chronicling the production of the film, as tackled by the art department. From the collection of *Blade Runner* art director David L. Snyder. **$1,000 – $1,500**



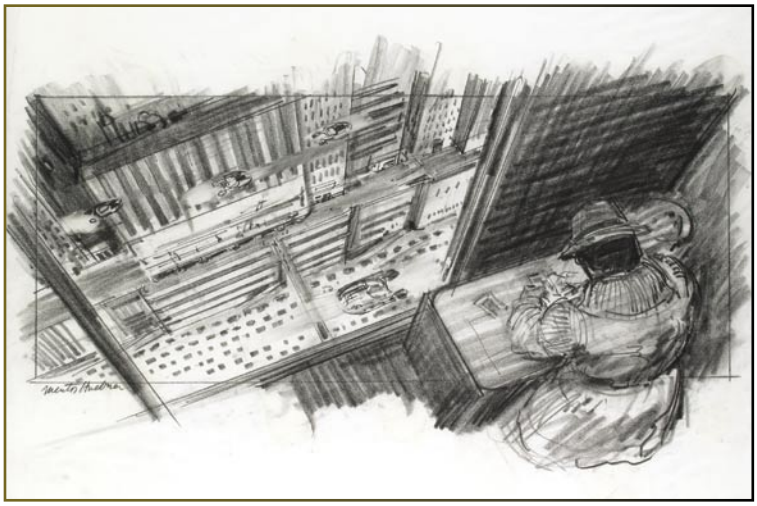


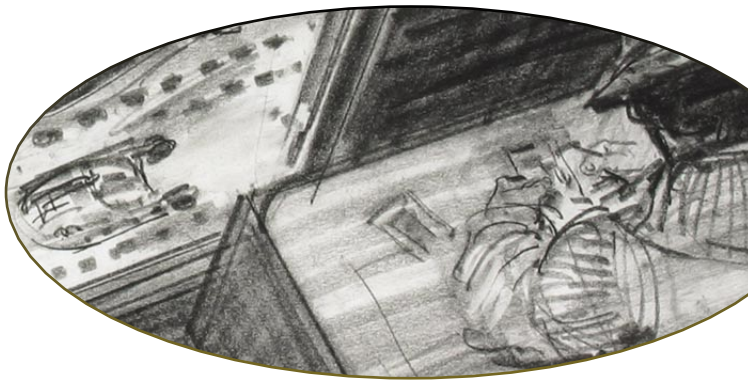
172. Pair of production blueprints of the Spinner from *Blade Runner*. (Warner Bros., 1982) Two original sepia-tone production vehicle blueprints measuring 11 1/2 in. x 14 in., used in the *Blade Runner* production. Each depict various views and intricate schematics of the flying police cars known as the "Spinners", designed by acclaimed visual futurist Syd Mead for the film. The production blueprints have small pin or staple holes at the corners from production display for crewmembers; overall in fine condition and suitable for framing. **$300 – $500**



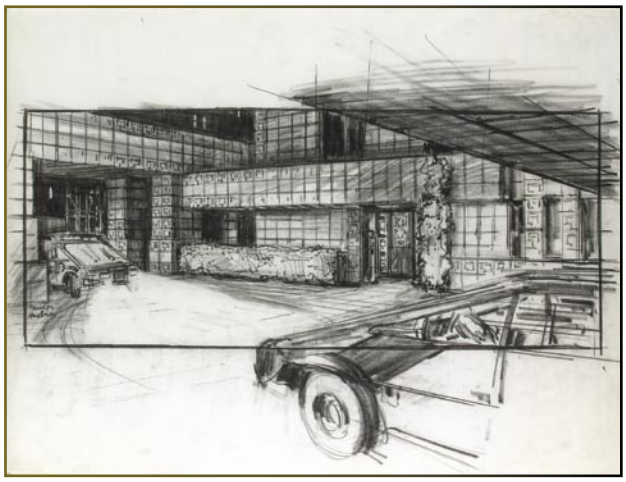
173. Collection of record blueline prints from *Blade Runner*. (Warner Bros., 1982) Record blueline prints for the sets, vehicles, and set dressing for the *Blade Runner* production, bound in three separate rolls. Only two sets of these master records were made, one for the art director and one for the production designer, and this is the only set believed to have survived. Included are the Spinner, the Everyman Vehicle, the Taxi, the White Dragon chop suey parlor, Tyrell's office, Sebastian's apartment, Zhora's dressing room, Deckard's apartment, Bryant's office, Leon's hotel room, Holden's office, the cryogenic vault and Holden's hospital room (from a scene which was cut), and Chen's cold room, among others. Over 50 drawings, each approx. 42 in. x 36 in. From the collection of *Blade Runner* art director David L. Snyder. **$800 – $1,200**

174. No Lot

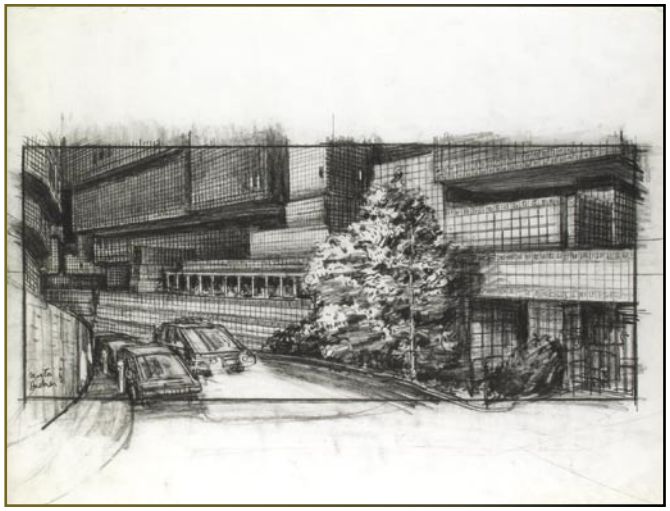




175. Mentor Huebner production illustration from *Blade Runner* (Deckard in hotel room). (Warner Bros., 1982) Charcoal illustration of the hotel room, with Deckard thumbing through pictures at a desk overlooking the cityscape below – scene 34. This sketch includes a composite shot of the futuristic world outside of the hotel room, which was not included in the final cut of the film due to budgetary considerations. Measures 24 in. x 18 in. Signed by Mentor Huebner at the lower left corner. From the collection of *Blade Runner* art director David L. Snyder. **$3,000 – $5,000**

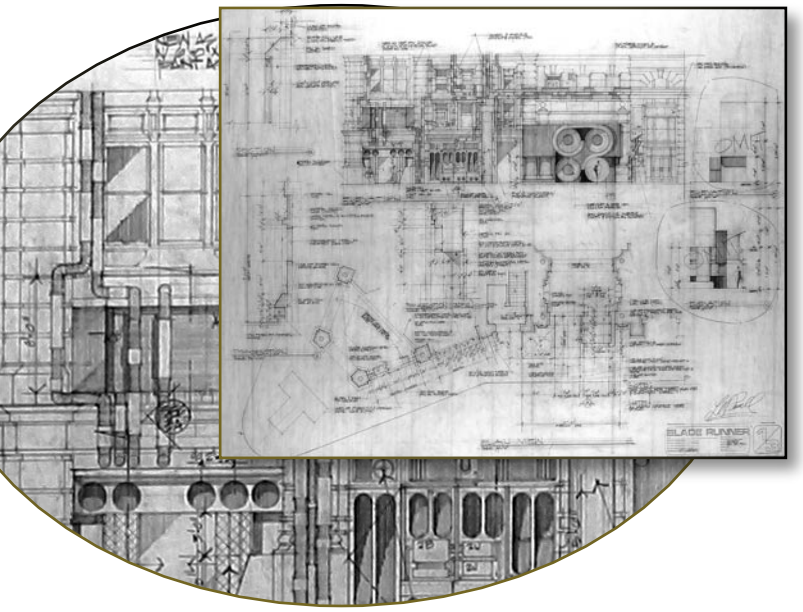


177. Mentor Huebner production illustration from *Blade Runner* (ext. live action - Deckard's apt). (Warner Bros., 1982) Charcoal illustration of a live action scene from the exterior of Deckard's apartment – scene 40 - part B. Measures 24 in. x 18 in. Signed by Mentor Heubner at the lower left corner. From the collection of *Blade Runner* art director David L. Snyder. **$2,500 – $3,500**



176. Mentor Huebner production illustration from *Blade Runner* (ext. Deckard's apt). (Warner Bros., 1982) Charcoal illustration of the exterior of Deckard's apartment. This sketch incorporates a portion of the Ennis Brown house in Los Angeles, a Frank Lloyd Wright design which was the basis for Deckard's apartment building in the film. The right side of the sketch is the house, and the left side of the sketch was composited on-screen. From scene no. 40 - part A. Measures 24 in. x 18 in. Signed by Mentor Huebner at the lower left corner. From the collection of *Blade Runner* art director David L. Snyder.
$2,500 – $3,500

178. Mentor Huebner production illustration from *Blade Runner* (int. Deckard's apt.). (Warner Bros., 1982) Charcoal illustration of the interior of Deckard's apartment, with Harrison Ford as Deckard in the background – scene 43. Measures 24 in. x 18 in. Signed by Mentor Huebner at the lower right corner. From the collection of *Blade Runner* art director David L. Snyder. **$2,500 – $3,500**



179. ORIGINAL ELEVATION DRAWING OF THE NEW YORK CITY STREET FROM *BLADE RUNNER*. (Warner Bros., 1982) Original elevation and plan of the Warner Bros. New York City street set by David Klassen, accomplished in pencil on vellum, measuring 42 in. x 33 in. Accompanied with two slides of work being done on the set, and three other slides (not illustrated) including a shot of Rutger Hauer from his first appearance in the film. From the collection of *Blade Runner* art director David L. Snyder. **$800 – $1,200**

***BLADE RUNNER*: BUILDINGS OF 2019.** According to The Blade Runner Sketchbook published by Blue Dolphin Enterprises in 1982, the concept of the acclaimed *Blade Runner* cityscape was *"based upon the principle that it eventually would become too expensive simply to tear down old buildings and replace them with new structures. The old buildings will remain, 'retro-fitted' with pipes, transformers, and any other objects required to keep them going. Above the street tower massive new mega-structures, reaching heights of more than three thousand feet"*.

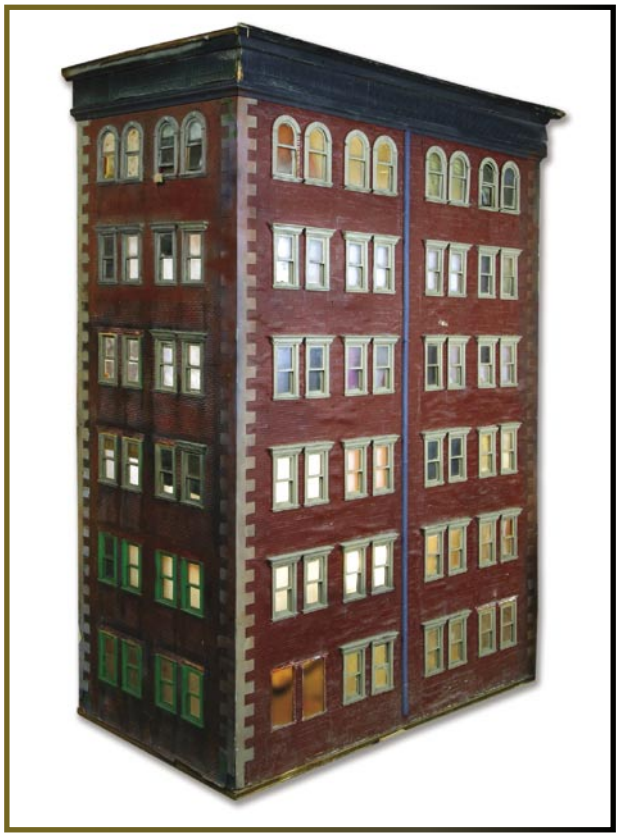
The following three detailed building miniatures were used in the production of *Blade Runner*, handmade by the master artisans at Academy Award-winning Boss Films Visual Effects of Marina Del Rey, California. Boss Films used an assortment of these handmade miniature buildings in many of the films for which they produced special effects, including the climax of the smash hit Ghostbusters during the Stay Puft Marshmallow Man sequence, as well as in *Dick Tracy*, *Matinee* and *Masters of the Universe* in addition to countless music videos.

These miniatures were designed to be re-set from production to production in various configurations, and would be photographed from different angles to create fresh visual perspectives of city streets for each new production. Thus the futuristic retrofitting for *Blade Runner* was removed from each miniature building following the conclusion of photography, so that the buildings could be used for other productions. The hollow interiors of these miniatures allow them to be easily illuminated by placing a light source inside, which creates the fascinating effect of individually lit miniature apartments and offices. Other than production artifacts for our discriminating *Blade Runner* collectors, these miniatures would make handsome architectural display models in and of themselves.

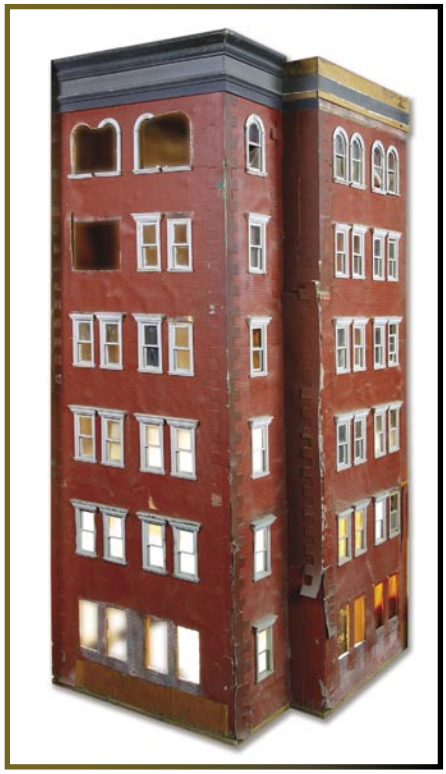
180. ROOFTOP MINIATURES FROM *BLADE RUNNER*. (Warner Bros., 1982) An assortment of detailed miniatures used to adorn various rooftops in the downtown Los Angeles Spinner flyover sequences. Includes rotating cylindrical vents, stovepipes, chimneys and fire escapes (with miniature accents such as a newspaper and towel). Also includes two small water towers, and a highly-detailed oversized miniature water tower which is covered with vintage-style planks on one side, and on the reverse shows an exposed cylindrical building with plastic window area, painted in a futuristic green. This design was fabricated in order for the piece to be shot from various angles for use on other productions, as was specified by the special effects supervisor, including *Ghostbusters*, *Dick Tracy*, *Matinee* and *Masters of the Universe*. **$600 – $800**

181. *Blade Runner* retro-building miniature. (Warner Bros., 1982) A detailed miniature of a three-sided building used in the filming of *Blade Runner*, which features intricate paned windows, ledges, stone/bricked surface, ornate trim work and storefront-type façade at its entrance. Measures 51 in. (length) x 49 in. (width) x 65 in. (height). **$1,500 – $2,500**

182. Hotel Yukon building miniature from *Blade Runner*. (Warner Bros., 1982) A section of the detailed building miniature, depicted as the Hotel Yukon in *Blade Runner*. This miniature can be seen clearly in forced perspective sequence where Deckard (Harrison Ford) and Gaff (Edward James Olmos) investigate the hotel where two replicants, Leon and Zhora, had been hiding out before being discovered. This impressive miniature features brick wall detailing, ornate ledge and exquisitely detailed windows with minute blinds and signage. The miniature was built in module sections to be arranged with other cityscape configurations as mentioned above. Note: the Hotel Yukon sign and architectural retrofitting was removed so that the building could be used for other projects. Measures 67 in. (length) x 24 in. (width) x 44 in. (height). **$2,000 – $3,000**



183. Hotel Yukon building miniature section from *Blade Runner*. (Warner Bros., 1982) A section of the detailed Hotel Yukon building miniature from *Blade Runner*. This section of the Yukon was also made as a modular miniature, enabling it to be reconfigured for use in other productions following the filming of *Blade Runner*. Measures 37 in. (length) x. 32 in. (width) x 67 in. (height). **$2,000 – $3,000**



184. MILLENNIUM FALCON MINIATURE BUILDING SET PIECE FROM *BLADE RUNNER*. (Warner Bros., 1982) This large-scale set piece – which began life as a replica Millennium Falcon miniature constructed by an ILM model maker – appeared in the cityscape overflight scenes of *Blade Runner*, standing upright and lighted as a building in the acid-rain soaked future city. It is seen most clearly during a Spinner take-off sequence at the beginning of the film, when Deckard leaves the Noodle Bar to meet Bryant at the Police Station.

According to Paul Sammon in his book Future Noir: The Making of Blade Runner (New York: Harper Entertainment, 1996), the Millennium Falcon can be seen

> *"right in the mid- foreground of the frame. In fact, the camera flies right over it during the beginning of the first shot. Just look for this little flashing blue Pan Am sign in the upper left of the frame at the start of that first shot, before the Hero Spinner starts coming in for a landing. The big, dark pointy building dead center in the foreground is the 'Millennium Falcon'."*

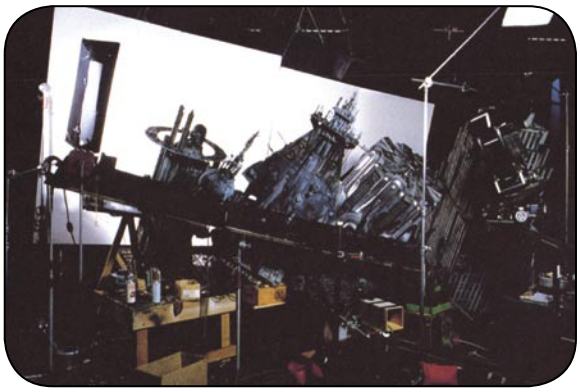
This Millennium Falcon model was originally built by ILM model maker Bill George, whose credits include *Star Trek: The Motion Picture*, *Star Wars: Return of the Jedi*, *E.T. The Extra-Terrestrial*, and many other important films of the era, including *Blade Runner*. During the production of *Blade Runner*, the model makers had to scramble to find buildings to complete the cityscape, and Bill George produced this Millennium Falcon that he had been building in his spare time. Etched brass antennae were added to the top, and the Millennium Falcon was transformed into one of *Blade Runner*'s futuristic buildings.

Like most of the props from *Blade Runner*, the Millennium Falcon disappeared after filming, then resurfaced at a Butterfield & Butterfield auction of entertainment memorabilia in the mid-1990s. The prop was in very poor condition, with torn wiring, loose and broken body panels, and missing brass antennae. The miniature was purchased by a *Blade Runner* collector, who then had it restored by a professional studio model maker and *Blade Runner* aficionado. The restorer used all available photographic references to complete the piece, and every detail about the model was fully researched before any loose pieces or panels were repaired. Over the years, the fiber optics had deteriorated, so a new fiber optics matrix was custom fabricated and incorporated into the miniature.

The miniature is constructed of wood and resin with metal angle bracket supports, and painted in subtle shades of black and grey. The model is mounted on a wooden base with British-spec electrical wiring, which powers and illuminates the fiber optics in the upper portion of the ship/building. Measures 56 in. tall x 39 in. wide.

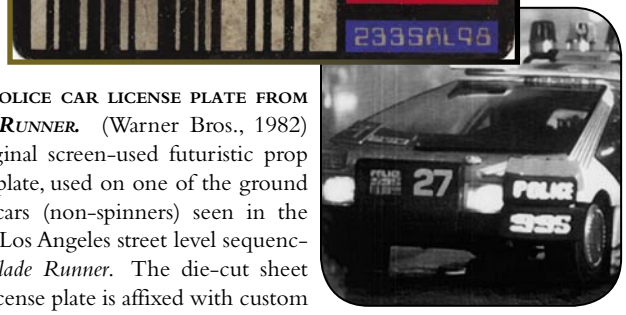
An exceptional, working *Blade Runner* set piece with a great association with *Star Wars* and ILM, it remains in excellent condition and perfectly suited for display.

$20,000 – $30,000



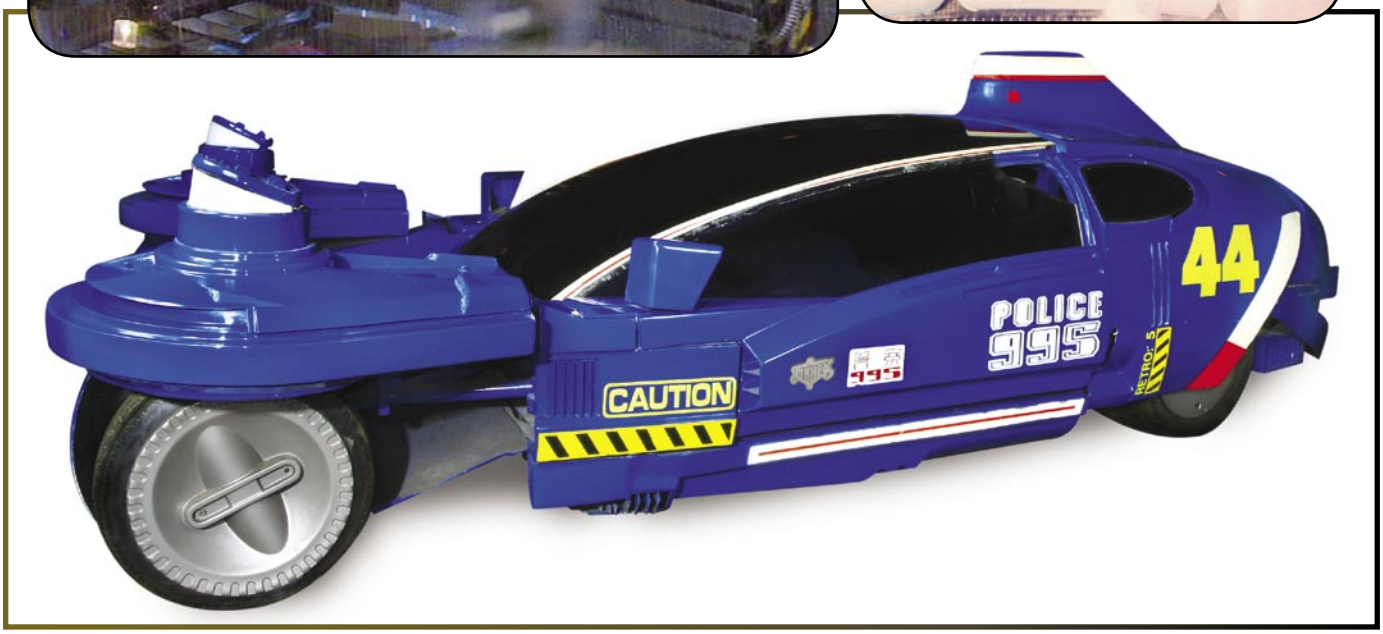
185. Bryant's office desk from *Blade Runner*. (Warner Bros., 1982) Constructed of pine, this desk was custom-crafted in the Mission Revival / Moderne style of the Union Station Terminal building in Los Angeles. In the film, Bryant (played by M. Emmet Walsh) summons Harrison Ford to his office, and pleads with him over this desk to return to the Rep(licant) Detect unit. It was across this desk that Bryant pleaded "I need ya, Deck". From scene no. 11. Measures approx. 5 ft. x 3 ft. A fantastic piece of original furniture from the film, highly visible in this key scene. From the collection of *Blade Runner* art director David L. Snyder. **$8,000 – $10,000**

186. File cabinet from Bryant's office in *Blade Runner*. (Warner Bros., 1982) Two "practical" four-drawer metal file cabinets, encased in wood to match the desk and other wooden furniture on the Union Station set. Teh cabinets are visible behind Harrison Ford in this image from the film **$1,500 – $2,500**



187. Police car license plate from *Blade Runner*. (Warner Bros., 1982) An original screen-used futuristic prop license plate, used on one of the ground police cars (non-spinners) seen in the various Los Angeles street level sequences in *Blade Runner*. The die-cut sheet metal license plate is affixed with custom made graphics reading *"Police 995"*. These graphics were designed by acclaimed visual futurist Syd Mead, and then aged to simulate the acid rain seen throughout the film. Clearly visible on screen. Measures 6 in. x 8 in. **$2,000 – $3,000**

188. Bronze Spinner logo presented to the *Blade Runner* creative team. (Warner Bros., 1982) Heavy bronze Spinner logo, painted in dull gold, given to members of the *Blade Runner* creative team at the conclusion of the production. A very limited number were cast – perhaps only one dozen – and this is the only one we've ever encountered. Measures 6 in. wide. From the collection of *Blade Runner* art director David L. Snyder. **$400 – $600**



189. FULL-SIZE FLYING SPINNER VEHICLE FROM *BLADE RUNNER*. (Warner Bros., 1982) Profiles in History is pleased to present an extraordinary museum-quality exhibit piece from *Blade Runner*: the full-size original flying Spinner vehicle used in the production of Ridley Scott's spectacular film noir masterpiece.

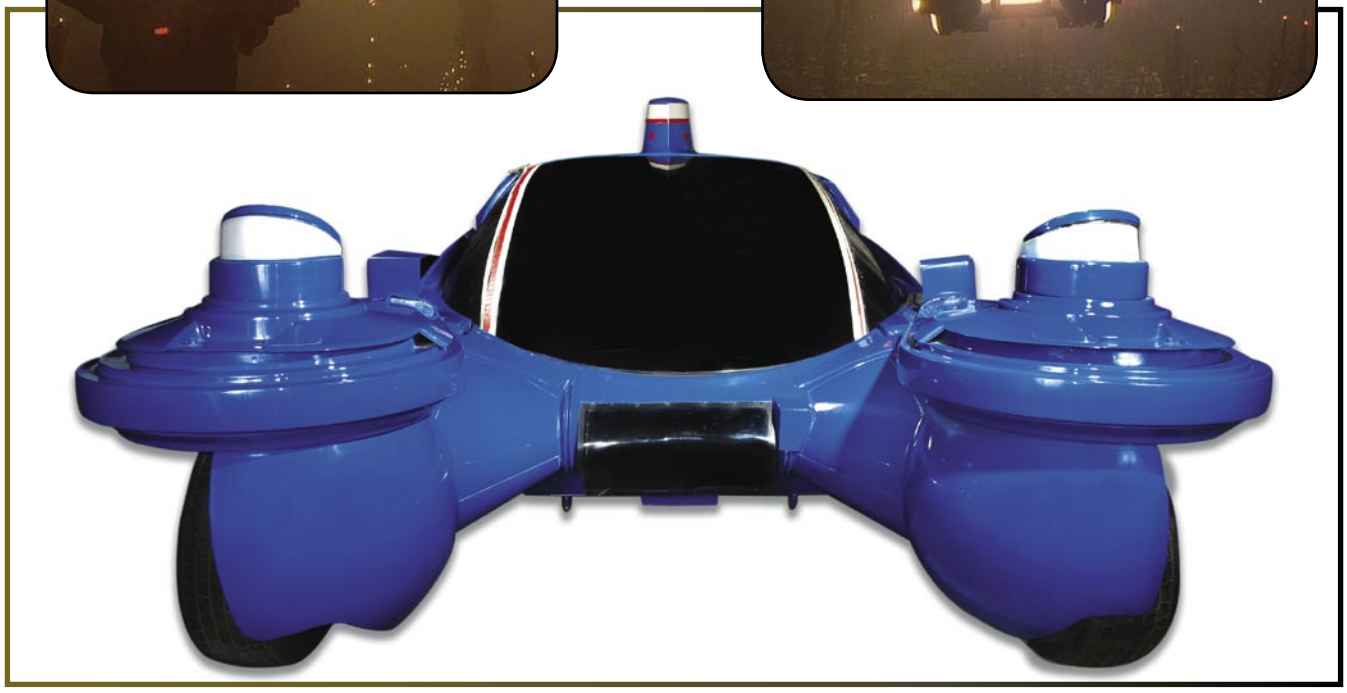
This custom built futuristic car was designed by the acclaimed visual futurist Syd Mead (*Aliens*, *Tron*, *2010*, *Star Trek: The Motion Picture*), and fabricated by Gene Winfield Custom Car Designs. Mr. Winfield is renowned for having constructed the full-size mock-up of the Galileo 7 shuttlecraft seen in the classic *Star Trek* television series.

This impressive Spinner vehicle is seen hovering and flying away from Deckard (Harrison Ford) on an acid rain-soaked street, where the Spinner's pilot announces over a loud speaker "Have a good one" to Deckard. During this sequence, the vehicle was hung on steel suspension cables above the set, and operated by a studio crane. This Spinner was built on a custom aluminum frame to keep it lightweight for lifting. It is also possible that it was used in the traffic jam sequence during the Zhora chase scene.

Extensive research, including interviews with production crewmembers, has confirmed that three Spinners were created by Winfield for the production of *Blade Runner*. Two were drivable and had engines, while the other, the Flying Spinner, did not. One of the two drivable Spinners was considered a "Hero" ground car, and featured an extremely detailed cockpit. It was displayed for many years at the MGM/Disney Studios in Orlando, Florida where it was exposed to the elements, and was later partially dismantled and sold. The other drivable car had its engine removed (along with other modifications) so that it could be displayed as a flying Spinner for a private *Blade Runner* collector in Japan.

The flying Spinner offered here is quite well known, and has had much written about it. It is the vehicle that was built with hanging points, as well as sophisticated hydraulic and electrical systems. After the production, the Spinner was stripped of its interior hydraulic mechanisms and electrical systems (though attachments, levers, and cables remain), and modified to be shown on the custom show car circuit. At one point, this Spinner was sold to the Dade County Police Museum, and en route to South Florida took a tumble off of a flat bed trailer. It was then carefully restored, and put back on tour at car shows throughout Europe. This full-size Spinner was fabricated in fiberglass, metal and aluminum with Plexiglas windows, custom decals, and tires. Some electrical lighting appears to be intact, and the interior features a simulated dashboard, leather seats and carpeting. It measures 15'4" long x 8' wide x 42 in. tall and requires some restoration, but remains in very good condition overall and highly displayable. It is also accompanied with a letter of authenticity from Gene Winfield, stating that this is the only flying Spinner made for the film.

A phenomenal artifact from an important film – now on the U.S. list of National Film Treasures along with *Citizen Kane*, *Casablanca* and *Gone With the Wind* – and which continues to grow in admiration and appreciation as time progresses. **$60,000 – $80,000**



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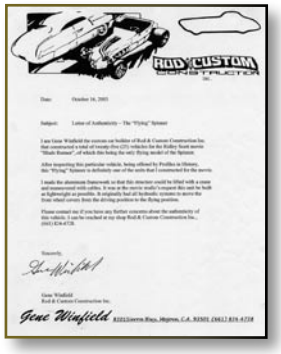
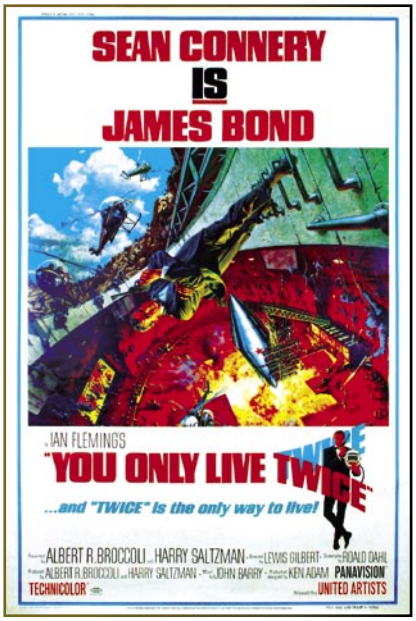

ROD & CUSTOM
CONSTRUCTION
Date: October 16, 2005
Subject: Letter of Authenticity – The "Flying" Spinner
Sincerely,
Gene Winfield
Rod & Custom Construction Inc.
Gene Winfield

191. SEBASTIAN'S JACKET FROM *BLADE RUNNER*. (Warner Bros., 1982) Colorful cotton jacket of patchwork panels with button appliqué, worn by William Sanderson in his role as Sebastian, the toymaker, during the climactic scene in which Roy makes his fateful visit to Tyrell. A fantastic costume piece from the film, worn by a key character! One of the most important *Blade Runner* costumes ever offered at public auction. Comes with a letter of authenticity from *Blade Runner* line producer Ivor Powell. **$8,000 – $12,000**

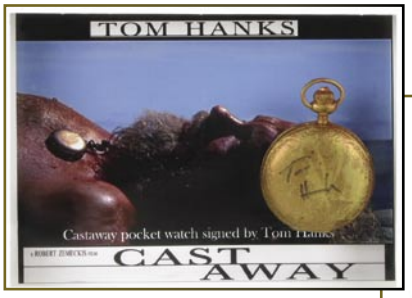
190. HARRISON FORD ORIGINAL RUBBER STUNT PISTOL WITH HOLSTER FROM *BLADE RUNNER*. (Warner Bros., 1982) Black rubber pistol with orange resin grips, and unique double-trigger, modeled after a Charter Arms .44 Special Bulldog pistol and the receiver for a Steyr Mannlicher .222 Model SL rifle. Also includes the original leather holster, custom made by Safariland of Monrovia, California. This exceptional and highly-sought after prop comes with a letter of authenticity from *Blade Runner* line producer Ivor Powell, in which he states: *"This stunt revolver can be seen in several sequences throughout the film, principally in the final sequence where he fights Rutger Hauer's replicant character Roy Batty. The gun was brought back from England for the insert photography, which was shot at Elstree Studios during the Post-Production period. It can be seen most prominently in the film during the final Ford/Hauer fight when Deckard drops the gun on the floor."* A fantastic prop weapon from the film, with impeccable provenance. **$8,000 – $10,000**

192. *THUNDERBALL* POSTER MADE FOR THE NEW YORK CITY SUBWAY SYSTEM. (UA, 1965) This large poster, measuring 45 in. x 60 in., was printed specifically for display in the New York City subway system. This film received an Academy Award in 1966 for Best Visual Effects. Some holes at the fold intersections; overall, near mint. Condition: A. **$1,000 – $1,500**

193. *You Only Live Twice* oversize film poster. (UA, 1967) Oversize film poster measuring 40 in. x 60 in., with vibrant color and exceptional artwork. Minor surface wrinkling at the edges only. Condition: A. **$300 – $500**



196. Mel Gibson short-handled mallet from *Braveheart*. (TCF, 1995) Stunt mallet made of weathered wood (handled) with a foam rubber head. This lightweight stunt weapon, one of three made for the film, was used by Gibson when he returns to the village to seek revenge for the death of his wife. Measures 26 in. tall. Comes with a letter of provenance from Seoras Wallace, the historical and battle advisor on the film, who is also the public representative of The Clan Wallace, the direct descendants of William Wallace. **$3,000 – $4,000**



194. Tom Hanks stunt pocket watch from *Cast Away*. (TCF/DreamWorks, 2000) Gold-painted foam rubber pocket watch, used in the action sequences of the film. Signed by Hanks in black ink, and housed in a custom shadow-box frame for display. A great piece, and one of the central props from the film which tied Hanks and his fiancée, Kelly Frears (played by Helen Hunt), together across the Pacific. It was this watch – a gift from his girlfriend just before he boarded the fateful FedEx flight – that helped Hanks' character keep hope alive during the solitary years he spent stranded on the remote island. **$1,000 – $2,000**

195. Mel Gibson English soldier's costume from *Braveheart*. (TCF, 1995) This English soldier costume was worn by Mel Gibson as William Wallace, in the thrilling scene where he and his comrades disguise themselves as an English patrol in order to gain entry to the fort. Consists of a metal helmet of black-painted metal with leaf motif and rivets, an orange tunic with yellow lions painted on the front, and an armored brown shirt and trousers featuring small plastic panels painted to resemble steel armor. Comes with a letter of provenance from Seoras Wallace, the historical and battle advisor on the film, who is also the public representative of The Clan Wallace, the direct descendants of William Wallace. A fantastic costume from a key moment in the film!
$8,000 – $10,000

197. THIN MAN HERO CANE/SWORD FROM *CHARLIE'S ANGELS.* (Columbia, 2000) This black and nickel-plated cane is constructed of metal, with detachable handle. When drawn, the handle reveals the hidden sword with spring-loaded small trident blades near the base. Carried by the Thin Man (portrayed by Crispin Glover, of "George McFly"/*Back to the Future* fame), who uses it against the Angels in one of the most thrilling fight scenes of the entire film! A highly visible prop weapon, wonderfully engineered and expertly constructed. Measures 39 1/2 in. when sheathed. **$1,000 – $1,200**

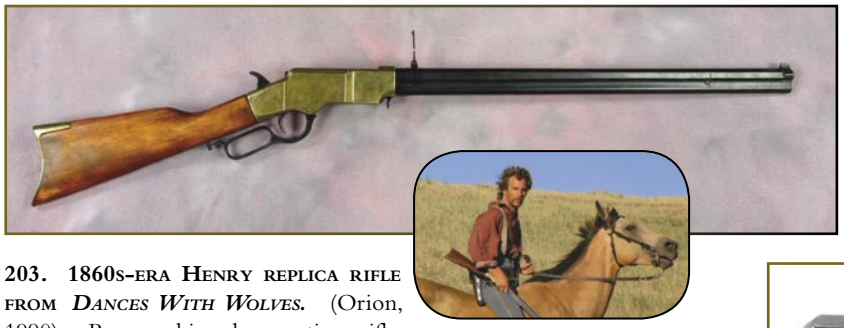
198. COLLECTION OF KEY PROPS FROM *CHARLIE'S ANGELS: FULL THROTTLE.* (Columbia, 2003) Lot includes an oversize olive from the Martini scene, made of green-painted foam with a pimento made of soft red foam; two full-size machetes with dragon design on the blade; Frommer's "Mongolia 2002" country guide (a Paris 2002 guide with Mongolia cover); Zippo lighter with American flag motif; and Lucy Liu's white roller derby wrist guards with matching hard hat. **$500 – $700**

199. TOMMY LEE JONES BASEBALL CAP FROM *COBB.* (Warner Bros., 1994) White wool baseball cap with blue accents and distinctive "D" (for Detroit) emblem, which is still used by the Tigers. Constructed in the vintage style and worn by Tommy Lee Jones as Ty Cobb.
$800 – $1,200

200. COMPLETE ALIEN BODY FORM AND COSTUME FROM *CLOSE ENCOUNTERS OF THE THIRD KIND.* (Columbia, 1977) Alien figure with oversize head and elongated fingers, dressed in a stretch bodysuit. The figure is constructed of a pliable epoxy, with hand-painted eyes. Used in the final, climactic scenes when the alien visitors finally reveal themselves. Measures 40 in. tall. **$3,000 – $5,000**

201. UNDERSEA COCOON PROP FROM *COCOON.* (TCF, 1985) Fiberglass cocoon molded in the shape of an alien conch shell, with hand-set simulated polyurethane barnacles and other crustaceans. The lower section of the cocoon was removed to permit ocean water to fill the piece as ballast, so that it would sit soundly submerged on the ocean floor during production. The painted surface is somewhat deteriorated from contact with the sea water during production, but can be easily restored. A highly recognizable production artifact from the critically acclaimed box office hit, which received an Academy Award for Best Visual Effects. Approx. 48 in. long x 26 in. high. **$2,000 – $3,000**

202. LARGE GUN FROM *CRITTERS.* (New Line, 1986) This massive four-barrel gun was used towards the end of the film to kill the tiny, furry monsters. It is constructed of molded resin around four working gun barrels, with a trigger mechanism and electronic lights throughout the handgrip area. Measures 34 in. in length. Extremely rare – only one other gun of this kind is known to exist. **$1,000 – $1,500**

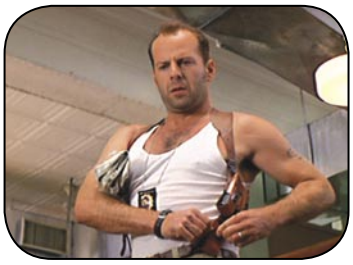


203. 1860S-ERA HENRY REPLICA RIFLE FROM *DANCES WITH WOLVES.* (Orion, 1990) Prop carbine lever-action rifle, with metal barrel, brass frame and wood stock, created to resemble the period rifles carried by the U.S. Cavalry. The Henry rifle featured a .44 caliber rimfire cartridge, and was favored by soldiers stationed on the frontier. The lever and trigger are operable, but the gun has been rendered non-firing. This film received seven Academy Awards, including Best Picture, in addition to five other nominations. Originally acquired from Ellis Props of Hollywood. **$600 – $800**

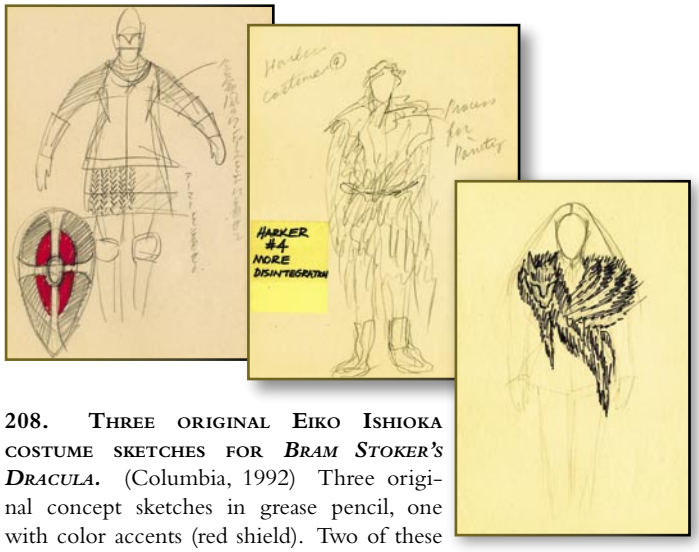
204. MATTE PAINTING OF "ALLEY FROM SKYSCRAPER" FROM *DARKMAN.* (Universal, 1990) An original matte painting used in the filming of *Darkman* (starring Liam Neeson and directed by Sam Raimi of recent *Spiderman* fame), which spawned multiple sequels and a TV series. This exceptional painting depicts a force perspective view of an alley from atop an unfinished skyscraper, seen in the exciting climax of the film where the film's lead villain is thrown down into the alley by Darkman. Includes custom frame and typed description on an Introvision corporate sticker, the credited special effects company who created the matte painting and many of the effects for the film. Measures 36 in. x 45 in. **$400 – $600**

205. PRODUCTION MATTE PAINTING FROM *DARKMAN.* (Universal, 1990) This oversize original production matte painting is accomplished in acrylic on a 5 ft. x 5 ft. board. Seen in the climax of the film, as the disfigured hero Darkman faces off against the film's villains atop the steel beams of an unfinished skyscraper. **$300 – $500**

206. PISTOL FROM *DEADLY WEAPON.* (Empire Pictures, 1989) This is the only known surviving weapon from this low budget feature, constructed of molded resin with a mock viewing screen at the front left for sighting purposes. Measures 10 in. in length. **$400 – $600**



207. BRUCE WILLIS POLICE BADGE FROM *DIE HARD: WITH A VENGEANCE.* (TCF, 1995) Gold badge with blue enamel, reading *"City of New York Police – Lieutenant"*, attached to black leather backing with suspended chain, designed to be worn around the neck. Worn by Willis in the title role as John McClane. **$800 – $1,200**

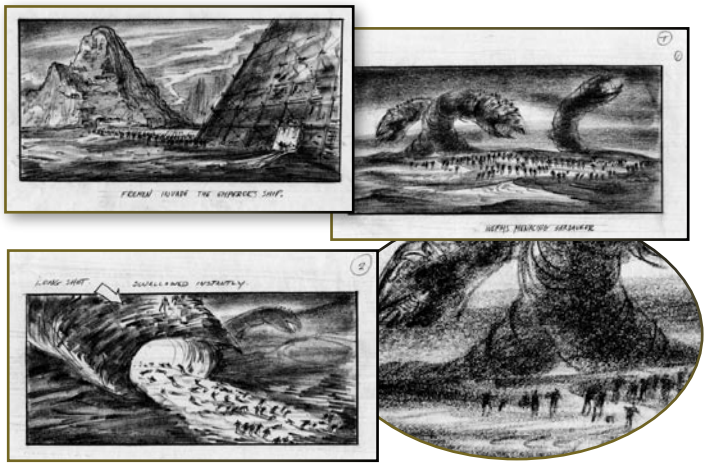


208. THREE ORIGINAL EIKO ISHIOKA COSTUME SKETCHES FOR *BRAM STOKER'S DRACULA*. (Columbia, 1992) Three original concept sketches in grease pencil, one with color accents (red shield). Two of these sketches feature the famous suit of armor worn by Gary Oldman as Vlad the Impaler (Dracula), one of which has some Japanese costuming notes; the other sketch shows Keanu Reeves in a disintegrating costume, also with additional handwritten notes. Each sketch is accomplished on a 9 x 11 3/4 in. leaf of sketch paper. Ms. Ishioka received the Academy Award for Best Costume Design for her work on this film. **$600 – $800**

209. HERO RHINO KNIFE FROM *BRAM STOKER'S DRACULA*. (Columbia, 1992) An original, screen-used "Hero" rhino Bowie knife, used to kill Dracula (portrayed by Gary Oldman) in the final scenes of the film. This custom-made piece features a detailed hilt with rhino head accent cast in brass, with a black handle featuring an intricate, silver-woven braid. The aluminum blade is engraved with a vine motif, and exhibits some minute residue of studio blood, as used in the film. This fantastic piece was used by both actor Bill Campbell and Winona Ryder during the production, and includes the custom-made tooled leather sheath. A beautiful and exquisitely crafted prop, highly visible on-screen. **$2,500 – $3,500**

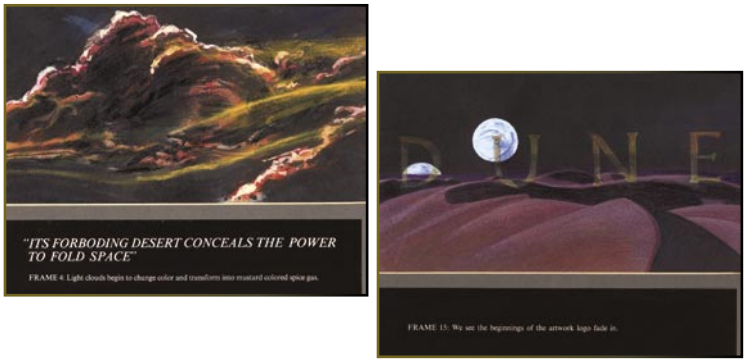
210. MINIATURE VICTIMS OF VLAD THE IMPALER AND A SET OF VICTORIAN SHADOW PUPPETS FROM *BRAM STOKER'S DRACULA*. (Columbia, 1992) A set of eight miniature impaled shadow figures with cross and flag props, seen in the opening sequences of the film when Count Dracula (portrayed by Gary Oldman) rides up to his castle on horseback in an effort to prevent his beloved Mina (portrayed by Winona Ryder) from killing herself. Coppola utilized Victorian era trickery (such as shadows and forced-perspective miniatures) to create a unique period ambiance to the film's special effects, with fascinating results. Each measure approx. 15 in. tall. Constructed of wood, paper and cloth, with two figures made of thick-cut sheet metal. Accompanied with two Victorian shadow puppets, also made of thick-cut sheet metal, with individual appendages controlled with metal wiring, and mounted on a metal bar with wood handle. These puppets are seen fighting in the nickelodeon theatre in London, after Dracula first meets Mina. **$500 – $700**

211. RARE *DUNE* "TWO-MOON" ADVANCE ONE-SHEET POSTER. (De Laurentiis, 1984) This is the rarest of all Dune film posters, which depicts the two moons and desert vista of Arrakis. Rolled. Condition: A. **$150 – $250**



212. SANDWORM BATTLE STORYBOARDS FROM *DUNE*. (De Laurentiis, 1984) Archive of three original pencil storyboards from the pre-production phase of *Dune*, depicting detailed scenes of the Fremen and Harkonnen battle on the desert world Arakkis, where the Fremen employed the use of massive sand worms to increase their odds of victory. Inquisitively detailed. Each measure 8 1/2 in. x 11 in., on vellum. **$400 – $600**

215. BEAST RABBAN HARKONNEN PISTOL FROM *DUNE*. (De Laurentiis, 1984) This pistol was used by The Beast Rabban, as well as other Harkonnens in the film. Although we only see the pistol holstered in the film, the pistol has a retractable barrel and is made of molded resin and is the only one known to exist (as is the case with most of the styles of guns from *Dune* – it is thought that one of each of the props was kept and then the rest were destroyed by the production company, which was based in North Carolina). A very important gun from one of the main thug villains of the film. Measures 10 in. in length. **$1,000 – $1,500**



213. COLLECTION OF SEQUENTIAL CONCEPT ART FOR THE *DUNE* TRAILER. (De Laurentiis, 1984) 15 concept illustrations, accomplished in gouache on board (each measuring 10 in. x 6 in., matted to 11 in. x 16 in. with captions). These beautiful color illustrations show the Dune planet being born out of the cosmos in a fantastic progression, ending with Dune landscape and familiar logo. **$400 – $600**

214. FREMEN SANDWORM TOOTH KNIFE MASTER FROM *DUNE*. (De Laurentiis, 1984) Hand-carved (possibly milled) wood master or "Buck" used to create the Fremen Warrior Sandworm knives as seen in the film. This master was molded, and resin knives cast from the mold for use during filming. An unusual and historical production artifact from the cult science fiction film directed by David Lynch. Measures 11 1/2 in. long. **$400 – $600**

216. HARKONNEN RIFLE FROM *DUNE*. (De Laurentiis, 1984) Harkonnen rifle constructed of molded resin with metallic black paint, and attached rubber barrel muzzle designed to reflect the sado-masochistic and dominatrix desires of the Harkonnens. This is the only Harkonnen rifle known to exist with all of the rubber muzzle and rubber tubing still intact. Measures 30 in. in length. **$1,200 – $1,500**

217. ATREIDES RIFLE FROM *DUNE*. (De Laurentiis, 1984) This extremely rare Atreides rifle is constructed of wood, rubber tubing, and molded resin with metallic detailing. It was used by the Palace Guards on Atreides, and is the only example known to exist which is completely intact. Measures 33 in. in length. In excellent condition, this is the finest example of the three still known to exist. Note: an image of identical weapons (and possibly this one) appears on page 11 of the 1984 book entitled The Dune Storybook. **$1,000 – $1,500**

219. SHADOUT COSTUME FROM *DUNE*. (De Laurentiis, 1984) Long green linen caftan-type costume with brown lapel vestments hanging down from each shoulder. Mid-section features intricate beadwork and tassels. Worn by one of the Fremen Shadouts in the film. **$1,000 – $1,500**

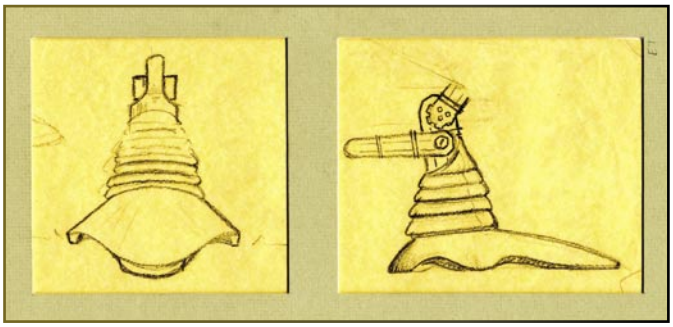
218. WEIRDING MODULE FROM *DUNE*. (De Laurentiis, 1984) An exceedingly rare and important weapon from the monumental classic *Dune*, based on the Frank Herbert bestsellers. This weapon was used by Paul and his followers on the planet Dune late in the film. Called a Weirding Module, this version differs slightly from the practice version used by Kyle Maclachlan early in the film. When the user would yell, his voice was amplified into deadening sound waves. Once on the planet Dune, Paul constructs this version from blueprints taken from his home planet, Atreides. The prop is constructed of maroon-painted resin with black rubber tubing and gold detailing, and measures 7 in. long by 8 1/2 in. high. This is the only one of this version known to exist. Note: an image of identical weapons (and possibly this one) appears on the cover as well as on page 40 of the 1984 book entitled The Dune Storybook. This is quite literally an opportunity to own the prop weapon that saved the Atreides empire! **$2,500 – $3,500**

220. PISTOL FROM *ED WOOD* USED IN THE "PLAN 9 FROM OUTER SPACE" SCENE. (Touchstone, 1994) This pistol was used in the Tim Burton film during the scenes in which Johnny Depp, playing Ed Wood, makes his low-budget science-fiction film, *Plan 9 From Outer Space*. This prop is a re-creation of the ones actually used in the 1950s *Plan 9 From Outer Space* and is constructed of white- and grey-painted molded resin. There is a working metal trigger and other metal attachments. One of only a few made, this gun is in excellent condition. Quite desirable as it represents the classic B-movie and a strange part of Hollywood history. The gun is 10 in. long. **$600 – $800**

221. *Escape from New York* matte painting of Brooklyn Bridge and New York City skyline. (AVCO/Embassy, 1981) Large matte painting measuring 93 in. x 49 in., accomplished in acrylic on foam core, depicting the Brooklyn Bridge leading to a high-walled security fortress as seen in the thrilling opening sequences of John Carpenter's cult classic science fiction film, *Escape From New York*. The striking piece is believed to have been painted by James Cameron, who worked on the special visual effects for the film. Some wear from production. **$600 – $800**

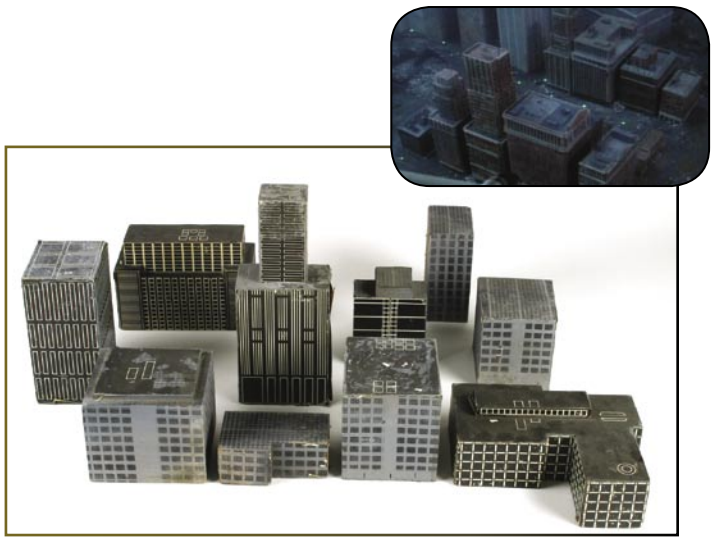
224. Trade ad color separation overlays for *Parasite 3-D*, *Time Bandits* and *Escape from New York*. Three pieces of final stat artwork for *Parasite 3-D* (9 1/2 in. x 15 in.), *Time Bandits* (9 1/2 in. x 15 in.) for an issue of *People Magazine*, and *Escape from New York* (12 in. x 17 in.), which came out just prior to the Academy Awards in *Daily Variety*. A unique form of film memorabilia, each suitable for framing. **$200 – $300**

222. *Escape from New York* matte painting of a New York City street. (AVCO/Embassy, 1981) An original matte painting/collage consisting of an interesting hand set montage of photographs of various buildings, creating a forced perspective view of a New York City street as seen in *Escape From New York*. This matte painting/collage is seen as Snake Pliskin (portrayed by Kurt Russell) flies a futuristic glider into New York City, which has been converted into a maximum-security prison colony. This piece is believed to have been hand-made by James Cameron, who worked on the special visual effects for the film. Measures 49 in. x 40 in. Some wear due to production use and age. **$600 – $800**



225. Concept art from *E.T. the Extra-Terrestrial*. (Universal, 1982) Two concept sketches of the landing gear from E.T.'s spacecraft, accomplished in charcoal. Images measure 5 in. x 5 in. and 6 in. x 5 in. Matted. **$300 – $500**

223. *Escape from New York* miniature set buildings. (Avco/Embassy, 1981) Collection of 10 miniature buildings created by Mark Stetson for use in this fantastic future-thriller. Each is constructed of wood with grey and black painted detailing (windows, girders) and paper decals to mimic the appearance of New York City – or rather, the city-prison! Varying sizes from 6 in. to 12 in. in height. These buildings were repainted for the extreme background shots of the "Hades" landscape (L.A. in 2020). **$2,000 – $3,000**



226. DRESS WORN BY MADONNA IN *EVITA*. (Cinergi/Hollywood, 1996) Pink dress with white polka dots and large bow of same fabric at the bust, worn by Madonna as Eva Peron in this 1996 film rendition of the hugely successful stage play. **$4,000 – $6,000**

229. BROOCH WORN BY MADONNA IN *EVITA*. (Cinergi/Hollywood, 1996) Beautiful gold and rhinestone-studded brooch in a bow-motif with faux rubies at the lower edges, worn by Madonna as Eva Peron. Displayed in a custom frame with caption and image of Madonna wearing the piece in the film. **$800 – $1,200**

227. MADONNA HAT FROM *EVITA*. (Cinergi/Hollywood, 1996) Brown synthetic turban-style period hat with black satin lining, and internal Isobel - London label. A highly visible costume piece, worn by Madonna in a scene during which she greets her adoring masses. **$800 – $1,200**

230. WORKING CANNON FROM *FLASH GORDON*. (De Laurentiis, 1980) This extremely desirable and rare long black rifle/cannon is constructed of a molded fiberglass shell with depressible trigger that illuminates an acrylic tip. It has a rounded hook-style shoulder rest, and is painted black and red with gold detailing. Measures 43 in. in length. This is the only working model – and also the finest – of this style of gun known to exist. Seen near the end of the film mounted on a tripod, and then taken off and used as a hand weapon. **$2,000 – $3,000**

228. EARRINGS WORN BY MADONNA IN *EVITA*. (Cinergi/Hollywood, 1996) Pair of small gold stud earrings in a conch-shell motif, worn by Madonna as Eva Peron. Displayed in a custom frame with caption and image of Madonna wearing the piece in the film. **$800 – $1,200**

231. Working palace guard rifle from *Flash Gordon*. (De Laurentiis, 1980) This working weapon was used by the evil Ming's palace guards. It is a standard rifle constructed of black and gold-painted fiberglass. Additional gold detailing and red trigger were later added for use in an episode of *Dr. Who*, making this a great crossover piece and absolutely one-of-a-kind. Some chipping to paint, coming with props of this age. 25 in. long. **$1,200 – $1,500**

232. Hawkmen gun from *Flash Gordon*. (De Laurentiis, 1980) A Hawkmen gun constructed of molded fiberglass, with gold and black-painted barrel with extensive feather detailing, and gold handgrip. Used by the Hawkmen throughout the film, this style of gun (and possibly this very weapon) was used by Flash at the climax of the film. Some chipping to paint, common with props of this age. 30 in. in length. **$800 – $1,200**

234. Bruce Willis hero pistol from *The Fifth Element*. (Columbia, 1997) This extremely rare and desirable close-up gun was used by Bruce Willis in the 1997 Luc Besson-directed film co-starring Chris Tucker and Milla Jovovich. This incredible piece is one of only two-fully functional guns of this variety used by Willis in the film. It is constructed of metal with a digital counter and working trigger. Originally rigged to fire blanks, it has been decommissioned according to English law, as the film was produced in England. One of the most important guns in the sale, it measures 9 in. in length and is in extraordinary condition. The craftsmanship and finish on this excellent prop weapon is absolutely amazing! **$6,000 – $8,000**

233. Collection of prop guns from *The Flintstones in Viva Rock Vegas*. (Universal, 2000) These three weapons – a double-barreled rifle and two sling-shot pistols – are made of lacquered foam rubber and resin, painted to resemble rustic wood and leather. The rifle measures 32 in. long, and the pistols 15 in. and 10 in., resp. **$1,200 – $1,500**

235. Futuristic pistol from *The Fifth Element*. (Columbia, 1997) From the Luc Besson-directed blockbuster starring Bruce Willis and Milla Jovovich, this unusual and well-constructed pistol is crafted from machined aluminum and rubber. Although very difficult to see in the finished film, this weapon was used in the bin of confiscated weapons that Bruce Willis' character kept in his apartment. Measuring 13 in. in length, this pistol is one-of-a-kind. **$700 – $900**

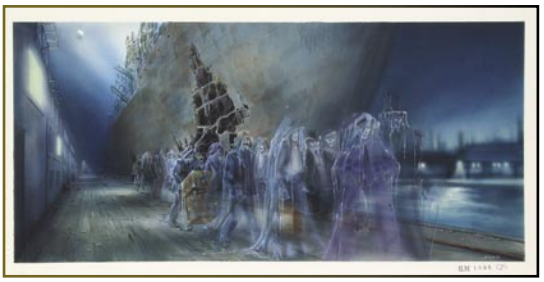
236. POLICE STUN-BATON FROM *THE FIFTH ELEMENT*. (Columbia, 1997) This police weapon, constructed of aluminum and rubber with a coil hand guard, was used by the security police in the film to stun perpetrators. Measures 30 in. in length. **$600 – $800**

237. SARRIS SOLDIER POD LASER GUN FROM *GALAXY QUEST*. (DreamWorks, 1999) Foam rubber assault-style pistol, with outer shell covering in the shape of a pod and made to resemble snakeskin, carried by one of the Sarris guards in the film. Includes a shoulder strap of the same material. **$1,000 – $1,500**

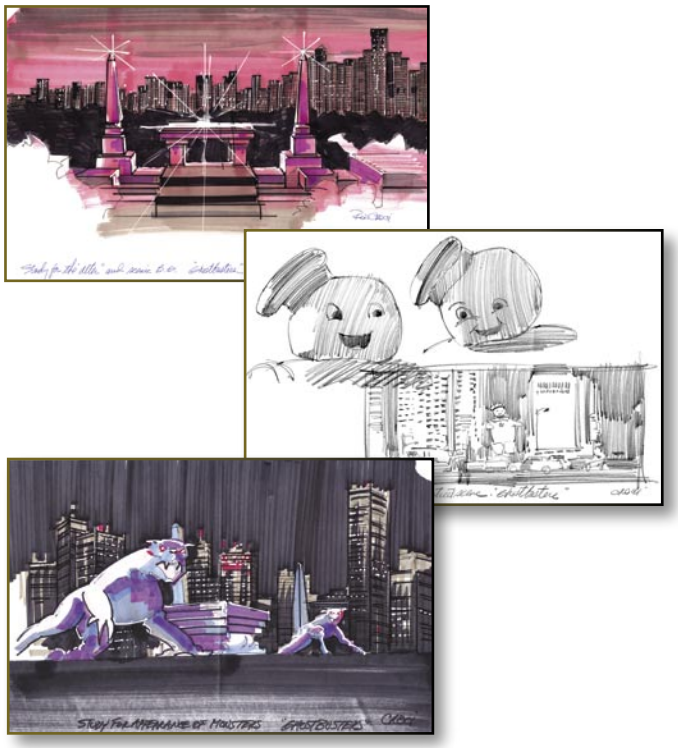
238. STIM FROM *GENESIS II*. (Paramount, 1973) This rare 'Stim' (short for 'Stimulator') was used in this Gene Roddenberry pilot film starring Alex Cord and Mariette Hartley. It is a plastic tube with several electronic chips and a foil-covered silver handle. This piece was discovered in William Theiss' (the costume designer for *Star Trek* and *Genesis II* – both Gene Roddenberry productions) house during the liquidation of his estate. Each Stim has a different set of electronic chips, making each one unique. This Stim is in excellent condition, and measures 12 in. in length. **$600 – $800**

239. DOUG CHIANG CONCEPT ART FOR *GHOST*. (Paramount, 1990) ILM pre-production art by Doug Chiang, who would later be the special effects art director for *Star Wars: Episode One*. This concept art features an orange and red montage of the effect produced when a spirit walks through a wall, as seen (in a different version) in the film. Measures 8 in. x 11 in., matted and signed by the artist at the lower right. Chiang's art is highly sought after and almost never comes up at auction. **$300 – $500**

240. SPECIAL EFFECTS STAY-PUFT MARSHMALLOW MAN STUDY MAQUETTE FROM *GHOSTBUSTERS*. (Columbia, 1984) This special effects head – a study maquette – is made of white-painted hand-shaped foam, with hat canted to one side, used in preparing the special effects sequence when the giant Stay-Puft man terrorizes the city. The heroic Ghostbusters save the city by reducing Mr. Stay-Puft to nothing but a pile of mini-marshmallows! A great special effects piece used to construct this memorable scene. Measures 10 in. tall. **$1,000 – $1,200**



241. ORIGINAL PRODUCTION PAINTING FOR *GHOSTBUSTERS II*. (Columbia, 1989) A hauntingly beautiful full color pre-production painting, featuring one of the film's acclaimed special effects sequences where a line of period ghosts disembark from the Titanic along with their luggage, with the iceberg-damaged ocean liner at dock in New York City – its final destination! Accomplished in airbrushed acrylic on a 15 in. x 20 in. sheet of artist's illustration board, by ILM concept artist Kathleen Swain. Signed at the lower right by the artist, along with an ILM ink stamp. A wonderful production painting, perfect for framing and display. **$300 – $500**



242. ARCHIVE OF ORIGINAL CONCEPT ART FOR *GHOSTBUSTERS*. (Columbia, 1984) Archive of twelve concept illustrations by Ron Croci, eleven accomplished in vivid watercolor and ink on 17 in. x 11 in. leaves of artist's illustration paper, and one in pencil. Each is captioned and signed by the artist. Included concepts are the altar, the "bloom of light", the exploding building with Central Park in the foreground, the face of the main apparition, the stay-puff giant, a matte composite study, and many other cityscapes and monsters from the film. Each suitable for framing and individual display. **$2,000 – $3,000**

243. FIGHTING HELMET WITH METAL NECK PROTECTION FROM *GLADIATOR*. (Universal/DreamWorks, 2000) Gold and bronze painted epoxy helmet, lined in felt, with protective face shield and aventail of plates attached with vervelles for protection from rear blows. This helmet is clearly visible in the scene where Russell Crowe and his fellow gladiators select their helmets prior to battle. **$2,000 – $3,000**

244. ORNATE HELMET FROM *GLADIATOR*. (Universal/DreamWorks, 2000) Gold and brown painted epoxy helmet, lined in felt, with protective face shield. This helmet is clearly visible in the scene where Russell Crowe and his fellow gladiators select their helmets prior to battle. **$2,000 – $3,000**

245. ROMAN OFFICER'S HELMET FROM *GLADIATOR*. (Universal/DreamWorks, 2000) An extremely well-constructed helmet made of thick metal plates, highly polished, with gold accents. Side protective plates are hinged for movement, and the helmet is lined with synthetic leather. This helmet was most likely used during the chariot sequence in the main gladiator battle fought in the Roman Colosseum. Signed by Russell Crowe in black ink, and by the late Richard Harris in blue ink. **$2,500 – $3,500**

246. FIGHTING HELMET WITH SIDE PROTECTION FROM *GLADIATOR*. (Universal/DreamWorks, 2000) Bronze and gold painted epoxy helmet, lined in felt and leather, with protective face shield and hinged side protection. Worn by one of the opponents in the scene where Russell Crowe fights his first battle in the desert arena. **$2,500 – $3,500**

247. AL PACINO HAT FROM *THE GODFATHER.* (Paramount, 1972) Grey Cavanaugh of New York fedora with black bow hatband, worn by Al Pacino in the greatest role of his career – as Michael Corleone in this Francis Ford Coppola classic. Worn in the baptism and subsequent scenes, when Michael has his final reckonings with his enemies (including his ill-fated brother-in-law) and consolidates his power. This piece is originally from the Jane Withers Lifetime Collection of Hollywood memorabilia. **$2,500 – $3,500**

249. AL PACINO SHIRT FROM *THE GODFATHER: PART III.* (Paramount, 1990) Light brown long sleeve dress shirt, with the initials *"M.C."* for Michael Corleone embroidered on the front, adjacent to the fifth button hole. **$400 – $600**

248. AL PACINO SUIT JACKET FROM *THE GODFATHER: PART II.* (Paramount, 1974) Black single-breasted three button suit jacket, with double-seamed left breast pocket and two front flap pockets. There are two yellow Western Costume stamps in the lining, and an internal Western Costume label typed *"Al Pacino – Chest 39 – Sleeve 17 1/2"*. This jacket was worn by Pacino in the New Year's Eve night-clubbing scene in Havana with Senator Geary and Fredo, which climaxes at the Presidential Palace when Michael realizes that it was Fredo who betrayed him. He then gives his brother the "kiss of death" and exclaims, "I know it was you… You broke my heart… You broke my heart!" A fantastic wardrobe piece from the most climactic moment of this seminal film! **$7,000 – $9,000**

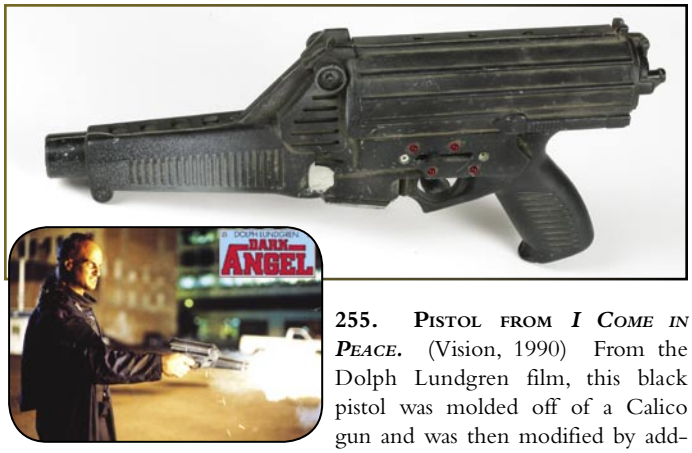
250. AL PACINO SUIT AND SHIRT FROM *THE GODFATHER: PART III.* (Paramount, 1990) Grey single-breasted three button suit jacket with vest and pants, accompanied with a crème shirt. Worn by Pacino as the aging Michael Corleone in the third installment of the *Godfather* saga. **$2,500 – $3,500**

251. Alan Bates costume from *Hamlet*. (Carolco/Warner Bros., 1990) A beautiful costume consisting of a blue suede long sleeve tunic with gold bouillon embroidery at the collar and cuffs, and thin black cotton torso (for comfort). Accompanied with a long grey wool houppelande with blue and grey vertical piping and silver bouillon piping at the collar and edges of the garment, designed to be worn over the blue suede tunic. Each piece has an internal bias label handwritten "Alan Bates – Claudius". Worn by Alan Bates in his role as Claudius in this ambitious Mel Gibson/Franco Zeffirelli film. This film received an Academy Award nomination for Best Costume Design. **$400 – $600**

252. Pencil animation from *Heavy Metal*. (Columbia, 1981) Outline drawing from the Moebius episode, with frame and scene numbers. Measures 10 1/2 in. x 12 1/2 in. **$300 – $500**

253. Hero pistol from *The Ice Pirates* used by Mary Crosby. (MGM, 1984) Used in the Mary Crosby and Robert Urich film *Ice Pirates*, this pistol is molded from an H&K P9 pistol, and painted gold with factory imprints still visible in frame. Custom wired to produce a lighted tip when trigger is depressed. This pistol was used by Mary Crosby as Princess Karina, and is one of only two known to exist. 7 in. in length. **$800 – $1,200**

254. Hawk pistol from *The Ice Pirates*. (MGM, 1984) This is the working "Hawk" gun used throughout the film, and is constructed of molded fiberglass painted silver-black, with intricate wiring and lighting. Small microswitch trigger activates the lights on the front (barrel tip) and rear. This piece was obtained directly from the prop fabricators who made it for the film (Ellis Mercantile, who made the props for the film) before they closed down permanently. Probably the finest known example, it is very difficult to see in the darkly lit film. 11 in. in length. **$800 – $1,200**

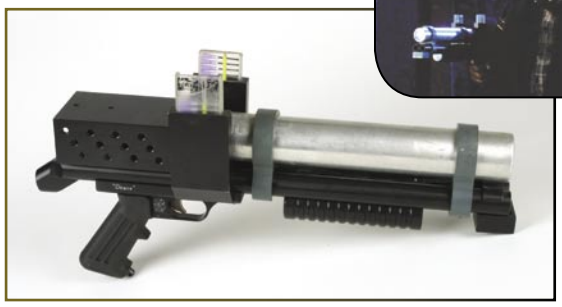


255. Pistol from *I Come in Peace*. (Vision, 1990) From the Dolph Lundgren film, this black pistol was molded off of a Calico gun and was then modified by adding lights on the left side which are activated by a switch. There are several close-up shots of this gun in the film, as the actor playing the villain adjusts additional red lights on the side to increase power. 15 in. in length, this is most likely the only one of its kind made for this film. **$800 – $1,200**

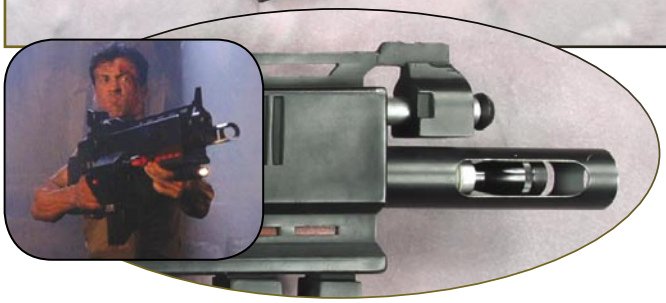
256. Original "Claudia" drawing of Egypt from *Interview with the Vampire*. (Warner Bros., 1994) A beautifully rendered original drawing of Egypt, accomplished in charcoal on art paper. Seen prominently on screen in the sequence where Claudia (Kirsten Dunst) and Louis (Brad Pitt) travel around the world; Claudia records their travels in detailed charcoal drawings, including this one, which depicts the Egyptian Sphinx and Pyramids at night. Measures an impressive 19 1/2 in. x 28 in. The initial *"C"* for Claudia is written on the lower right hand corner of the piece. Excellent condition. **$300 – $500**

257. PISTOL FROM *JOHNNY MNEMONIC*. (TriStar, 1995) This pistol is based on an air gun and has additional brass and metal attachments, and a working trigger. A similar weapon is featured in the film's poster art, held by Keanu in his right hand. Originally acquired from the film's propmaster, it measures 15 in. in length, and is possibly the only such pistol from the film with working parts still in existence. **$2,000 – $3,000**

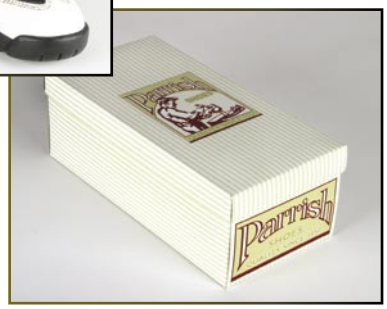
258. KEANU REEVES GUN FROM *JOHNNY MNEMONIC*. (TriStar, 1995) This double-barreled pistol was used by one of the villains in the film, then conscripted by Keanu after he kills him. Based on a paintball gun, it is constructed of heavy metal with a cocking mechanism that places the trigger in action. The gun is wired so that when the trigger is depressed, a strobe effect would emit from the barrel tip. Originally acquired from the film's propmaster, and measures 17 in. in length. The ABS barrel is removable, as it was in the film when Keanu picks it up and disassembles it. One of the internal barrels is not present, nor is the rear stock. Overall, a very nicely constructed piece that is highly visible in the film. **$800 – $1,200**



259. ASSAULT GUN FROM *JOHNNY MNEMONIC*. (TriStar, 1995) This working gun was used by one of the villains in the film, just prior to being killed by J-Bone, played by Ice-T. Constructed of heavy machined metal with double barrel (below), and an oversized aluminum barrel at top. Working trigger activates lighting which is powered by a 9V battery. Acquired directly from the film's propmaster, this exceptionally well-constructed prop weapon is 21 in. in length. **$800 – $1,200**



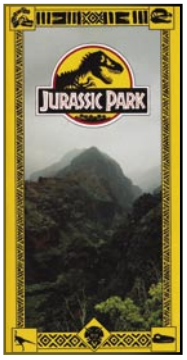
260. SYLVESTER STALLONE JUDGE HUNTER RIFLE FROM *JUDGE DREDD*. (Cinergi/Hollywood, 1995) This extremely rare Judge Hunter rifle is constructed of heavy black fiberglass, with working lights on the barrel and the scope that are activated by a switch on the left side of the weapon. Used by Stallone's character in the film after he has been banished from being a "Judge". Measures 43 in. in length. Note: an image of the original design for this gun by Julian Caldow appears on page 118 of the 1995 book entitled The Art of Judge Dredd: The Movie. Images of identical weapons (possibly this one) also appear on page 101 of the 1995 book entitled The Making of Judge Dredd: The Movie. Originally acquired from England, the gun is in fine condition. **$3,000 – $4,000**



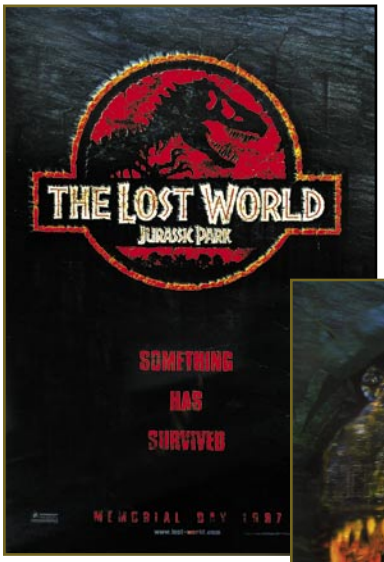
261. PROP PARRISH SNEAKERS AND SHOEBOX FROM *JUMANJI*. (Columbia, 1995) Pair of Parrish high-top athletic shoes, both the "before" and "after" versions, used in the scene where the young Alan Parrish absentmindedly places the sneaker on the conveyor belt, and it emerges shredded on the other side. This was David Alan Grier's revolutionary design, which he says will be in "every home in America" if he can get Wilt Chamberlain to wear them! Accompanied with a Parrish Shoes shoebox, created for the opening scene of the film when the youngster runs into the Parrish Shoe company. Similar boxes can be seen outside the factory being loaded into a delivery vehicle.
$1,200 – $1,500

262. ROBIN WILLIAMS SHELL HELMET FROM *JUMANJI*. (Columbia, 1995) Resin helmet formed and painted to resemble a turtle shell, with faux leaves lining the inside and two suede straps to secure the helmet to Williams' head. Worn by Williams in the title role, when he first appears in the film to rescue the kids from the rampaging lion. **$1,000 – $1,500**

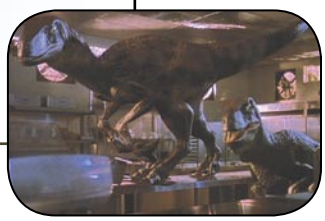
263. DINO-HANDLER COSTUME FROM *JURASSIC PARK*. (Universal, 1993) This authentic three-piece original dinosaur handler's costume consists of a gray safari style jacket/shirt with pockets and custom embroidered Jurassic Park logo patch, with matching pants and an orange construction type helmet with adjustable head harness, and durable plastic Jurassic Park logo plate mounted above the bill area. Seen distinctly in the exciting opening of the film, during the "Shoot Herrrrrr!" velociraptor capture sequence. **$2,000 – $2,500**



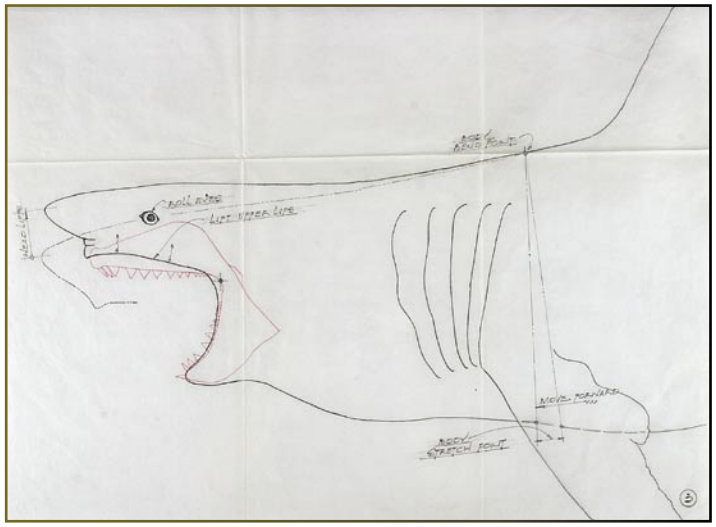
264. HERO VELOCIRAPTOR CLAW FROM *JURASSIC PARK*. (Universal, 1993) Constructed of black-painted resin with studio-weathering, this is the prop claw that actor Sam Neill used to show to an annoying young visitor to his fossil dig, explaining to him how velociraptors would use their claws to tear the stomachs out of their victims! Measures 5 in. long. Very displayable. **$600 – $800**



265. *JURASSIC PARK: THE LOST WORLD* LINTICULAR ADVANCE ONE-SHEET POSTER. (Universal, 1997) An amazing one-sheet advance promotional poster for the second blockbuster Jurassic Park film (directed by Steven Spielberg), which utilizes advanced linticular printing technology to create the 3-D effect of a massive Tyrannosaurus Rex crashing through the poster. Measures 27 in. x 40 in. Mint condition with thick mounting. **$400 – $600**



266. VELOCIRAPTOR UPPER CLAW FROM *JURASSIC PARK*. (Universal, 1993) Original velociraptor dinosaur claw from the upper limb of one of the hero animatronic velociraptors from the film. The claw measures 4 in. long, and was cast in polyurethane over a hand machined metal animatronic control cylinder with mounting groove, then finished in custom paint with latex residue from the simulated skin of the velociraptor. After the completion of photography, the majority of the dinosaurs created for Jurassic Park were skinned in order to recycle their animatronic components. A excellent relic from this groundbreaking film which won three Academy Awards for special effects, including Best Visual Effects. **$500 – $700**



267. ORIGINAL SCHEMATIC DRAWINGS OF "BRUCE" FOR *JAWS*. (Universal, 1975) Four hand drawn technical drawings used to construct the full-size mechanical shark nick-named "Bruce", perhaps the most feared predator in the history of film! *Jaws* was the first blockbuster film to break the $100 million barrier in its original theatrical release, and to this day has kept many from swimming at the beach! Each contain various design notes. The first drawing depicts the shark's lower flipper measuring 22 in. square; another features a side view measuring 21 in. x 19 in.; the third shows some of the internal mechanicals, and the final drawing features a full length side elevation. Original design drawings such as these are routinely copied and distributed to crewmembers for approval and reference during production. **$2,000 – $3,000**

270. PISTOL FROM *THE LAST STARFIGHTER*. (Universal, 1984) This very rare Starfighter pistol was used in the film, but is seen only in the holsters of the Starfighters. It is constructed of molded resin with a molded faux futuristic-looking ammunition pack connected on the side. There were no working models of this weapon made, and of the four or five of this gun seen, this is by far the best example. Measures 8 1/2 in. in length. **$800 – $1,200**

268. STOP-MOTION ALIEN CREATURE FROM *LASER BLAST*. (Selected Pictures, 1978) Wire stop-motion skeleton covered in silicone rubber, painted a light shade of pink with blue accents and realistic reptilian eyes. This stop-motion figure can be positioned in infinite poses, as used during the production of this cult film. Measures 11 in. tall. **$500 – $700**

271. TOM CRUISE HERO BROADSWORD FROM *LEGEND*. (TCF, 1985) Long forged metal sword painted brown to resemble age, with curved hilt and leather-wrapped grip. This sword was used by Cruise in his role as Jack against The Lord of Darkness (played by Tim Curry) during the final climactic battle scene. Measures 56 in. long, with nicks in the blade from on-screen use. **$3,000 – $4,000**

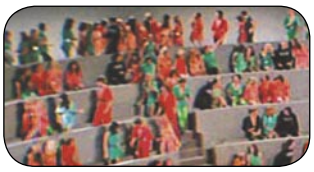
269. RIFLE FROM *LASER BLAST*, INCORPORATING PIECES OF TREK TRICORDER. (Selected Pictures, 1978) The main laser weapon used in the film, it figures centrally in the plot when a young boy finds the weapon and begins to play with it, slowly turning into a creature himself. The rifle is constructed of aluminum, clear plastic and other materials. A round saucer-shaped area on the top contains a switch and several illuminating buttons, as well as a long tubular arm-guard inside of which resides the weapon's trigger mechanism. Perhaps most interesting about this piece, the top portion incorporates an original *Star Trek* original series Tricorder (with its own switch and back-lighting), which serves as the view-screen on the top of the weapon! An extremely important prop weapon from this 1970s cult classic, with a great *Star Trek TOS* association. Measures 37 in. in length. **$2,000 – $3,000**

272. MEL GIBSON MAC-11 NON-FIRING PISTOL FROM *LETHAL WEAPON 3*. (Warner Bros., 1992) A MAC-11 automatic pistol which has been rendered non-firing, used by both Mel Gibson and Danny Glover in the final shootout scene in the film. The clip is removable, and the receiver is moveable though the trigger is static. Exhibits scuffing on each side from production use. Original acquired from Ellis Props of Hollywood. **$2,000 – $3,000**

273. ROBERTO BENIGNI WAITER'S COSTUME FROM *LIFE IS BEAUTIFUL*. (Miramax, 1997) Light grey waiter's uniform custom tailored for Benigni, consisting of a single breasted waist jacket with brass buttons and satin lapel, matching pants, silk satin cummerbund and bow tie. Benigni received the 1998 Academy Award for Best Actor for his work in this film. *Life is Beautiful* also won for Best Foreign Language Film and Best Music (Original Dramatic Score), and was nominated for another four Academy Awards including Best Picture and Best Director (Benigni). **$1,500 – $2,500**

274. ORIGINAL COSTUME SKETCH OF MICHAEL YORK FOR *LOGAN'S RUN*. (MGM, 1976) A beautifully-rendered original costume sketch of Michael York in character as Logan-5, the Sandman who becomes a Runner. Accomplished in gouache on an 11 in. x 15 in. sheet of artist's illustration board by acclaimed costume designer Bill Thomas, with fabric swatches attached at the upper left corner. Signed by Thomas at the lower right corner, with pencil caption at the top right *"Sandman Logan #1 – Francis #1"*. Verso bears additional costuming notations in pencil: *"Michael be back last week in May"*, and *"Pants - Intl., 3 1/2 - vest-pants, 2 Shirt"*. **$500 – $700**

275. MICHAEL YORK ORIGINAL SANDMAN VEST, ACCOMPANIED WITH HIS STUNT DOUBLE'S TUNIC FROM *LOGAN'S RUN*. (MGM, 1976) Black polyester vest with distinctive grey stripe across the chest, Velcro shoulder closure and internal Western Costume label typed with size *"Chest 40"*, worn by Michael York in the title role as Logan 5. The vest is accompanied with a matching black polyester long sleeve tunic with grey collar and internal Western Costume label typed *"Chest 44"*, with studio tear at the upper left shoulder. This piece was used by York's stunt double in the "New You" scene with Farrah Fawcett, when York is shot with a laser blast. Comes with a letter of authenticity from a studio representative, who personally received these two pieces from Bill Thomas, the *Logan's Run* costume designer, who verified the origin of both. **$1,500 – $2,500**



276. PAIR OF CITIZEN COSTUMES FROM *LOGAN'S RUN*. (MGM, 1976) Two original costumes, one a futuristic utopian-style peach satin mini-dress with matching satin belt (reminiscent of the style worn by Jenny Aguher's character and Logan's love interest Jessica in the film), accompanied with a metal arm bracelet. The other costume is a green chiffon sarong. Both styles of costume are seen prominently in the film, at the city plaza, during the Carousel sequence, and at the climax of the film. **$300 – $500**

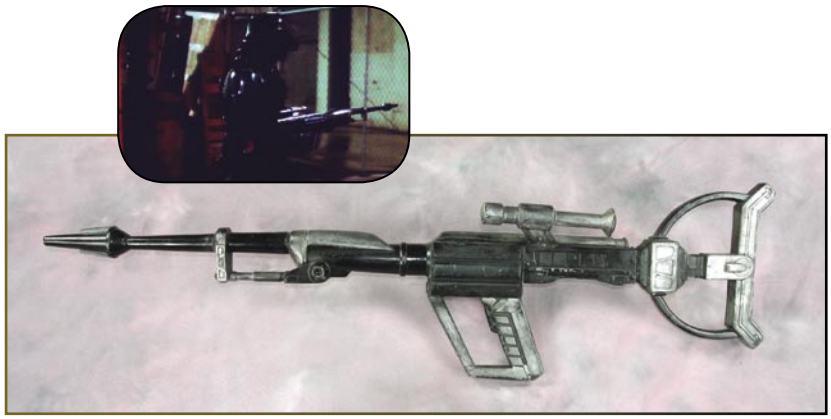
277. *LOGAN'S RUN* SCRIPT. (MGM, 1976) An original MGM production script for the feature film, written by William F. Nolan & George Clayton Johnson. 123 pages, dated March 3, 1975. An interesting glimpse into the production process of one of science fiction's most effective and dynamic motion pictures. Original front cover not present. **$200 – $300**

LOGAN'S RUN

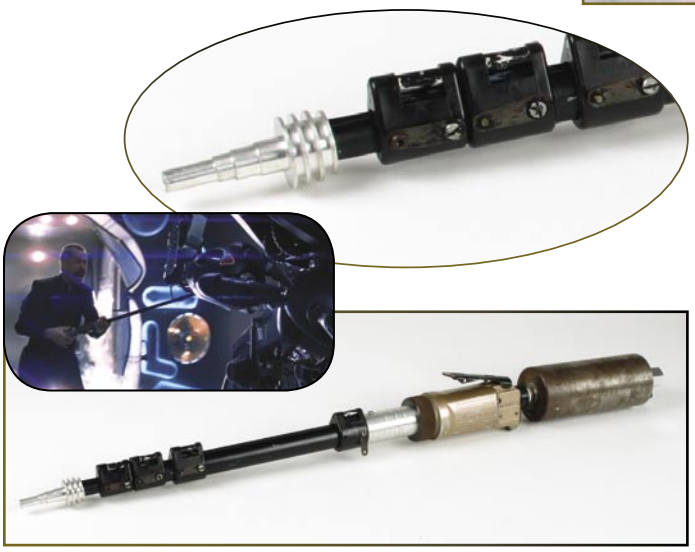
Screenplay by
David Zelag Goodman

A Saul David Production

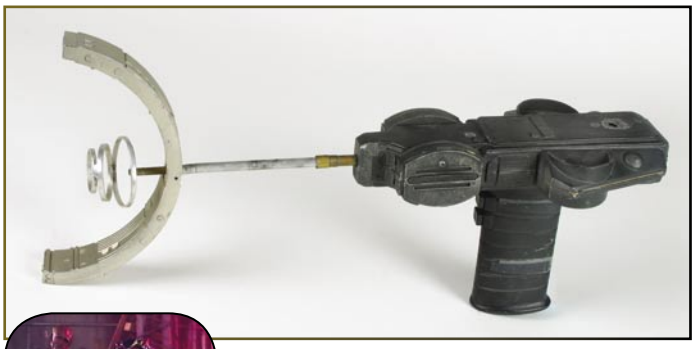
THIS SCRIPT IS THE PROPERTY OF
METRO-GOLDWYN-MAYER INC.
NO ONE IS AUTHORIZED TO DISPOSE OF SAME



280. SKELETOR GUARD RIFLE FROM *MASTERS OF THE UNIVERSE*. (Cannon, 1987) The is the main rifle used by Skeletor's palace guards, and was also used by Dolph Lundgren as in his memorable role as He-Man. There were many of these types of rifles made for background use, however most were constructed of a rubber-foam composition and were quite breakable. This is possibly the only example made of a solid casting (making it the close-up version) and is certainly the finest known example. It is 45 in. in length. **$2,000 – $3,000**

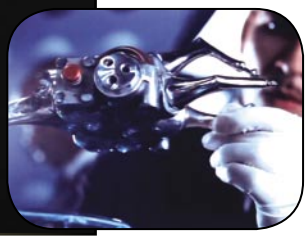


278. GARY OLDMAN PRODDING WEAPON FROM *LOST IN SPACE*. (New Line, 1998) A prop weapon used by Gary Oldman as Dr. Smith in the 1998 revival of the classic 1960's television hit. This metal prod has an extendable barrel that is activated by compressed air when the trigger mechanism is depressed. In the film, Gary Oldman uses it in a vain attempt to disable the Robot, when the Robot first begins to carry out his sinister, reprogrammed orders: to destroy the Robinson family 16 hours into their mission! Measures 28 in. long. **$2,000 – $3,000**



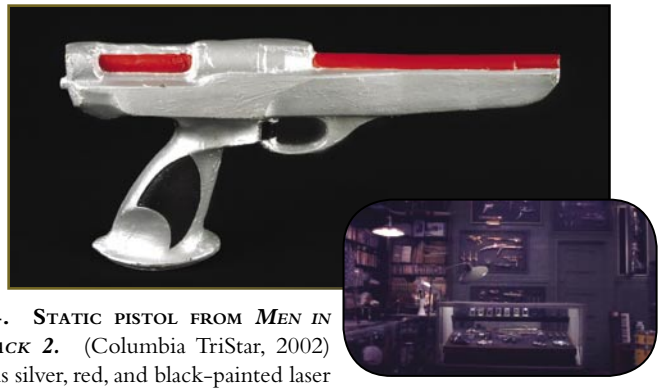
281. MOTORIZED RADAR GUN FROM *MASTERS OF THE UNIVERSE*. (Cannon, 1987) This pistol was used by Evil-Lyn, and is actually a secret scanner that can be used to see into the past. Constructed of black fiberglass and aluminum parts, the piece originally had a sight on top and an additional radar arc, which are now missing. 19 in. in length. **$800 – $1,200**

279. DOLPH LUNDGREN PISTOL FROM *MASTERS OF THE UNIVERSE*. (Cannon, 1987) A very rare and desirable superhero/science-fiction ray gun – Dolph Lundgren's personal pistol, used throughout the film in his role as He-Man while battling the evil Skeletor. The gun is constructed of a hollow resin cast, with a green light on each side. In excellent condition, it is the only example known to exist. 17 in. in length. **$2,000 – $3,000**



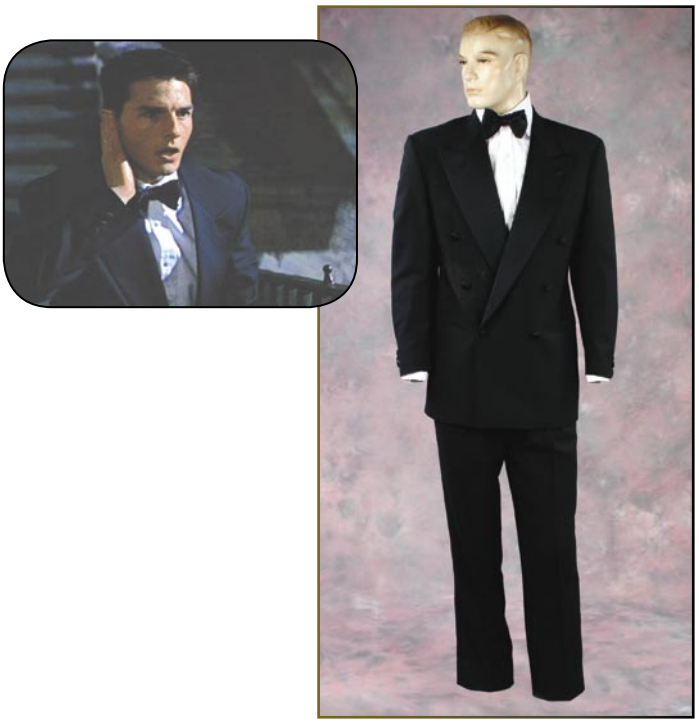
282. ALIEN WEAPON FROM *MEN IN BLACK*. (Columbia, 1997) This claw-like weapon was used in the production of both the film and the music video. Constructed of chrome-plated machined metal parts with two spring-loaded red buttons, this pistol is just slightly visible in the pawn shop when the walls flip over to reveal alien weapons. It is also seen in full close-up in the "Men in Black" music video. The unique weapon is 12 in. in length, and was acquired directly from the propmaster. **$1,000 – $1,500**

283. Small lighted weapon from *Men in Black*. (Columbia, 1997) Small hand-held silver-plated pistol constructed of resin, with green translucent window on the side of the frame which lights (and buzzes!) when the trigger is depressed. This weapon was on display in the pawn shop, and was also used in a scene that was deleted from the final print of the film. A very nice working prop from the *MIB* series. **$1,500 – $2,000**

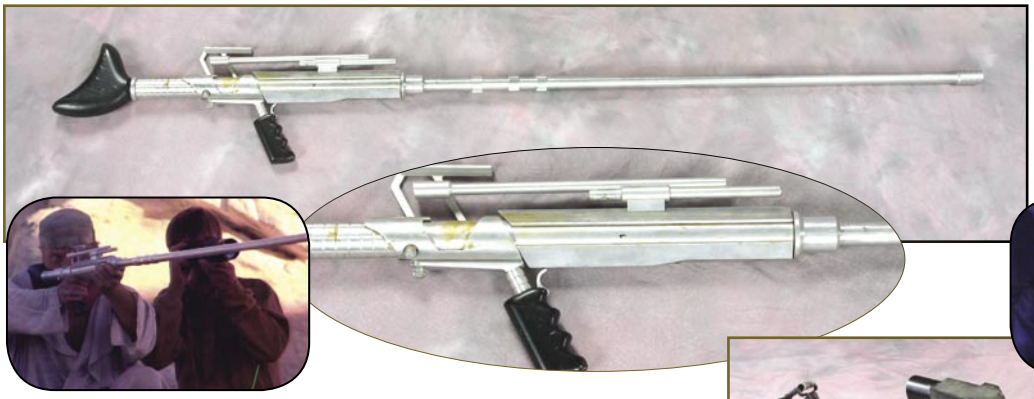


284. Static pistol from *Men in Black 2*. (Columbia TriStar, 2002) This silver, red, and black-painted laser gun was originally constructed for an unknown film, but was conscripted by the *MIB* production crew and can be seen on the "Wall of Weapons" inside Will Smith's old apartment. It is 13 in. in length and constructed of molded fiberglass. **$800 – $1,200**

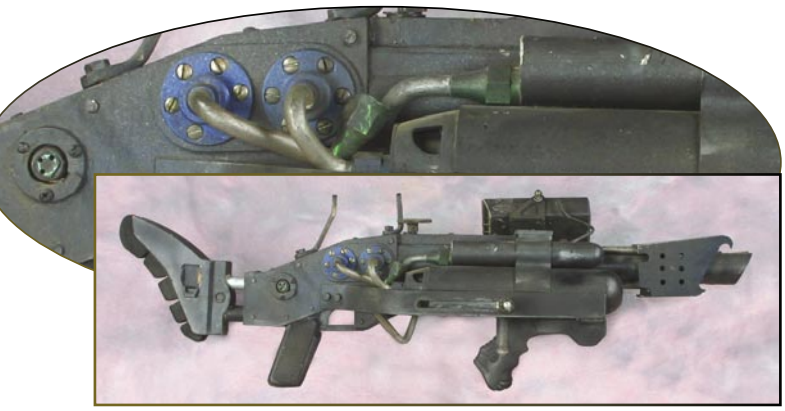
285. Special effects police jet pack from *Minority Report*. (TCF, 2002) This intricately detailed, special effects jetpack was designed to be used by the officers of the futuristic "Pre-Crime Unit" to apprehend perpetrators before they actually committed the crime (usually homicide). Worn by the officers to maneuver aerially around the city, they were used most effectively in the chase seen where Tom Cruise is cornered by his former colleagues. The pack has a metal frame with foam padding and waist belt, and features a custom-made fiberglass shell painted steel blue, with four jet nozzles protruding out from the inner fuel supply. The pack is engineered internally to safely contain fuel (most probably propane) in two insulated tanks; when ignited, flames are expelled out of the exhaust nozzles. A fantastic working special effects prop from this Steven Spielberg film! **$4,000 – $6,000**



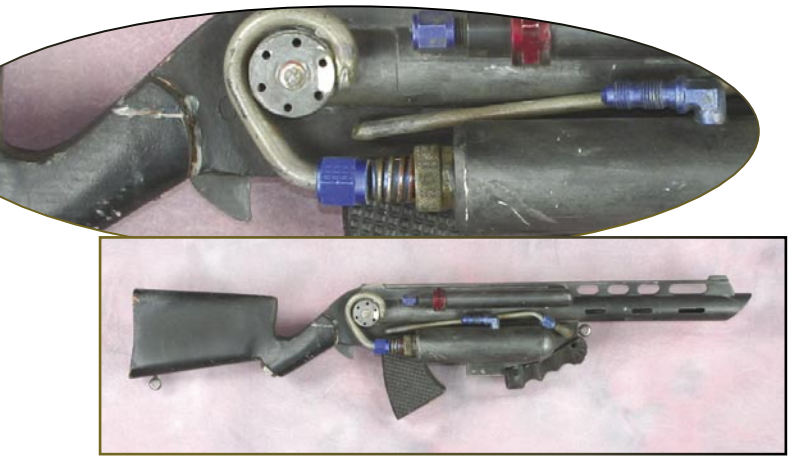
286. Tom Cruise tuxedo from *Mission: Impossible*. (Paramount, 1996) Complete costume consisting of a black tuxedo jacket and pants, white long sleeve shirt, black bow tie, and black shoes with studio soiling. Jacket, shirt and pants each have bias labels printed *"Tom Cruise"*, and the jacket also exhibits studio soiling on the front. Worn by Tom Cruise as Ethan Hunt, in the embassy escape scene. **$2,500 – $3,500**



287. LONG RIFLE FROM *NEW EDEN*. (Universal, 1994) This unique and massive weapon is constructed of machined aluminum with a handgrip, sight, and moveable trigger. Used throughout this Stephen Baldwin production, which originally aired on the Sci-Fi Channel. Measures 6'8" in length. This weapon is quite important, as it was used in one of the first (if not THE first) Sci-Fi Channel in-house productions. **$600 – $800**



288. ASSAULT RIFLE FROM *NIGHT OF THE CREEPS*. (TriStar, 1986) This large working laser rifle from the show is made of wood, rubber and metal piping with a display monitor on the left side. The working trigger is wired, and designed to illuminate the display (which is not currently attached to the gun). There are two known to exist, and this is the only one with the display monitor! Acquired from the show's propmaster, this piece measures 32 in. in length. **$500 – $700**



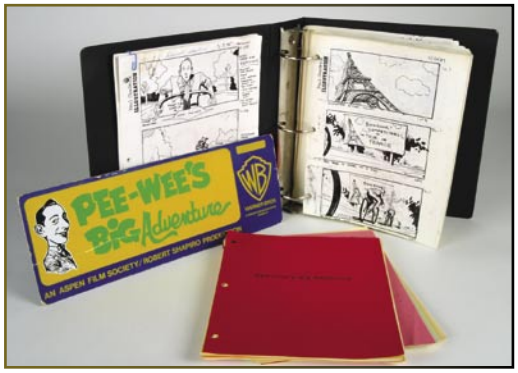
289. SMALL RIFLE FROM *NIGHT OF THE CREEPS*. (TriStar, 1986) A working laser rifle from the show made of wood, rubber, and metal piping. There are two known to exist, and this is the only one of the two that is complete with the piping and detailing. Acquired from the propmaster, this rifle is 30 in. in length. **$500 – $700**

290. GUARD'S LASER RIFLE FROM *NO ESCAPE*. (Columbia, 1994) This laser gun was used by a prison guard in this sci-fi thriller starring Ray Liotta and produced by Gale Anne Hurd. Constructed of heavy machined metal (anodized black-blue) and rubber, this weapon weighs about twenty-five pounds. Of the three known to exist, this is the one with no rust and corrosion and is in the best condition. Seen in the beginning of the film. Measures 32 in. in length. The craftsmanship and finish of this prop weapon is exceptional. **$500 – $700**

291. RARE CECIL BEATON COSTUME SKETCH FROM *ON A CLEAR DAY YOU CAN SEE FOREVER*. (Paramount, 1970) A fantastic sketch of a background costume, with fabric swatches attached at the right edge, accomplished in gouache on a 10 1/2 in. x 14 in. leaf of light green paper. Signed by Beaton near the image, with Beaton's costume notes at the lower right *'Hertford Club Sambler - P.T.O. for all descriptions of materials"*. On this film, Beaton designed the period clothes for the dream sequences. Costume sketches by Beaton are exceedingly rare, as he is only credited on twelve films. **$600 – $800**

292. British Regular soldier's uniform from *The Patriot*. (Columbia, 2000) This British Regular (or "Redcoat") costume consists of a white cotton long sleeve shirt, crème wool trousers and matching vest, white cravat, classic red wool jacket with blue lapel, "GR" (abbrev. for King George) buttons, black British tricorn hat with white trim, and black kneeboots with stockings. Worn by one of the British soldiers in this Revolutionary War epic. **$300 – $500**

293. Continental Army soldier's uniform from *The Patriot*. (Columbia, 2000) An impressive period costume consisting of a white cotton long sleeve shirt, crème wool trousers and matching vest, white cravat, blue wool jacket with red lapel, "U.S.A." buttons and internal label printed "Sharon's Specialty Shop", black tricorn hat, and black kneeboots with stockings. Worn by one of the Continental soldiers in this Revolutionary War epic. **$300 – $500**



294. Production and promo archive from *Pee-wee's Big Adventure*. (Warner Bros., 1985) Lot includes a script, window card, cast & crew yearbook inscribed by Pee-wee to art director David Snyder, candid photograph of David Snyder and Pee-wee on the set, a DVD of the film signed by Snyder, and a complete collection of storyboards (all 252 scenes!) by Paul Chadwick. **$300 – $500**

295. Gun from *Planet Bongo* (short film). (Independent production, 2000) This pistol was used in the independent short film *Planet Bongo*, directed by Doug Petrie who is a writer for *Buffy the Vampire Slayer.* It is based on a commercially available plastic pistol, with attached custom-made rod and rings on the barrel. The entire piece is painted silver. Acquired directly from the propmaker who made it for the film, it measures 12 in. in length. **$300 – $500**

296. *Planet of the Apes* / *Beneath the Planet of the Apes* double-feature re-release one-sheet poster. (TCF, 1968 and 1970, resp). An original one-sheet film poster promoting a double feature of the first and second installment of the *Planet of the Apes* feature film franchise. Condition: A. **$150 – $250**

297. ORIGINAL GORILLA COSTUME FROM *PLANET OF THE APES* WITH CUSTOM DISPLAY. (TCF, 1968) This amazing display features a complete vintage Gorilla costume from the first *Planet of the Apes* film, consisting of pants, tunic, vest, boots and gloves. The tunic retains the exceedingly rare gorilla insignia on the chest, of which only three are still known to exist.

The costume is mounted on a life-size gorilla form with diorama, custom-created to the original specifications by a Los Angeles restorer and special effects master, as were the other ape displays sold in our July 2003 auction. This was the very last of *Planet of the Apes* displays created by this restorer and, most notably, took over eight months of painstaking research and meticulous craftsmanship to complete. The head, which is based on stills of the Hunt Leader, was sculpted from clay. A mold of the head was then cast, from which the silicone mask was pulled. The head was then finished with hair and life-like eyes, and mounted on a custom-fabricated steel skeleton with foam padding, designed to be both realistic and light weight.

Of all the *Planet of the Apes* displays made by this restorer, this is the finest, most elaborate and best made, and is the summation of the extensive knowledge gleaned from rendering the entire ape cast in these very handsome displays. The ultimate in *Planet of the Apes* memorabilia. **$18,000 – $22,000**

298. GORILLA MACHINE GUN FROM *BENEATH THE PLANET OF THE APES*. (TCF, 1970) Metal stock painted to resemble wood, with wooden barrel and receiver. The metal housing was originally used for a hero working model as evidenced by the right-side port for shell ejection, but the original receiver has been removed and replaced with these wooden parts for display. The wooden clip is from a background gun, again placed on this gun for display. Original hero weapons from this film are extremely rare. **$4,000 – $6,000**

299. Gen. Ursus gun from *Beneath the Planet of the Apes*. (TCF, 1969) This is the working pistol used by "General Ursus" himself in the smash follow-up to *Planet of the Apes*, also starring Charlton Heston and James Franciscus. It is constructed of two custom-made metal shells painted in a brown wood-grain scheme, designed to encase a working pistol. This is the only working (close-up) example currently known to exist and, as items from *Planet of the Apes* are so desirable, is certainly one of the most prized prop guns from this film in existence. The pistol is quite heavy and measures 8 in. in length. **$4,000 – $6,000**

301. Charlton Heston flight suit from *Planet of the Apes* with Jeff Burton top. (TCF, 1969) Futuristic astronaut jumpsuit, consisting of a pair of off-white pants with zippered pockets and cuffs, and internal Western Costume label typed *"Charlton Heston"*. Accompanied with a matching sleeveless mesh top with integral undergarment (to ensure a clean line), with Western Costume ink stamp and a label typed *"Jeff Burton"*, who played Dodge. **$6,000 – $8,000**

300. Roddy McDowall full wig appliance and lifemask mold from *Planet of the Apes*. (TCF, 1969) An extremely rare, full, uncut wig appliance created for use by Roddy McDowall in his role as the human-esque chimpanzee Cornelius in *Planet of the Apes.* The wig appliance consists of actual human hair woven into an intricate nylon skull net, with the original 20th Century Fox labels sewn at the back neckline, one of which has the handwritten initials *"R.M."* Though unused and therefore uncut, this remains an outstanding production artifact from the *Planet of the Apes*. Mounted with pins on a Styrofoam head. The wig is accompanied with a very scarce and original two-piece studio make-up mold from the lab of the Academy Award winning make-up artist John Chambers, used to cast the latex facial appliances worn by actor Roddy McDowall in his portrayal of Cornelius in *Planet of the Apes*. This authentic make-up appliance mold is made of a very heavy, dense and quality studio plaster and was designed to be placed in an oven to bake liquid latex over an internal "life-cast" of McDowall's face against a counter Cornelius/chimpanzee sculpture. The initials *RM* are cast into the interior of the mold. **$1,500 – $2,500**

302. Original rifle stock from *Planet of the Apes*. (TCF, 1968) An exceedingly rare rifle from the landmark film of the late 1960s, used by the apes and possibly by Charlton Heston as Taylor. The stock consists of two custom-shaped wooden shells that originally encased a working World War II carbine (no longer present), painted black with a black leather strap secured by front and rear metal clasps. Inside of each half is written the number *"12"*, possibly meaning that there were twelve of these made for the first film. During production of the first *Planet of the Apes* film, the wooden stocks were too easily broken when the rifle was fired (as is evidenced by a crack near the bolt action), so all later prop rifles used in the sequels were constructed of molded aluminum. (This is only one of several detail differences between the original rifles and the second film rifles). Because these wooden shells were so easily broken when Heston or an Ape fired the rifle, most of the rifle casings were simply discarded. This is possibly the only remaining original-condition rifle stock from *Planet of the Apes* still in existence, and certainly one of the most important science-fiction weapons ever made! Measures 34 in. in length. **$6,000 – $8,000**

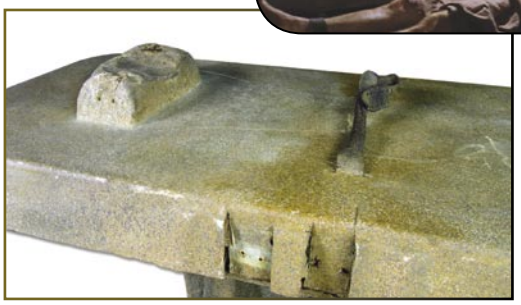
303. HUMAN COLLAR AND LEASH FROM *PLANET OF THE APES*. (TCF, 1968) Of the original and authentic pieces of *Planet of the Apes* we have offered, this is one of the most unusual and scarce. This collar and leash are made of hand tooled, high-quality brown leather, and was used by the gorillas to control their human slaves. **$2,000 – $2,500**

304. FEMALE WORSHIP ROBE AND COWLS FROM *BENEATH THE PLANET OF THE APES*. (TCF, 1970) An original and scarce full-length white muslin worship robe with side rope ties, worn by a female mutant during the "I will reveal myself to my god" (a nuclear bomb) sequence in the imaginative sequel to *Planet of the Apes*. Also included in this lot are two mutant cowls, one with sewn fabric piping, the other missing piping and exhibiting actual latex make-up residue from the reveal sequence. **$1,500 – $2,000**

***PLANET OF THE APES*: ARTIFACTS FROM APE CITY.** The brilliantly designed, full-scale Ape City set seen in the *Planet of the Apes* films as well as the subsequent television series was built at the 20th Century Fox Studios ranch in Malibu, California. Following an unfortunate fire, the Ape City set, which stood for many years and was visited by many lucky enthusiasts of the film, was torn down by the studio. Prior to the destruction of Ape City, the set's interior Simian-styled set dressing had been returned to the Fox lot. As television grew in popularity during the 1960s and early 1970s, movie ticket sales dipped and Fox, facing the tremendous over-budget problems from the big-screen version of Cleopatra (1963) (starring Elizabeth Taylor, which almost bankrupted the studio), Fox made the decision to sell off part of its tremendous back lot. This forced downsizing resulted in Fox selling off much of its prop, wardrobe and set dressing through auction and public "Lot sales" in 1974, in what is now considered a watershed event in the collecting of original Hollywood memorabilia.

The following lots were purchased originally from 20th Century Fox in the 1970s. This unique collection of Simian-styled set dressing and furniture has not been seen by or exhibited to the public and has only been examined in person by a select few collectors. Warehoused for close to three decades, these are the final artifacts from the lost Ape City.

Important note: Restoration may be required on the following lots due to age, storage, warehousing, wear and tear and exposure to the elements. However, as with many of our offerings, it is remarkable that these pieces still exist in any condition. Each is fabricated in fiberglass and/or dense foam with custom painted faux-stone finish. Some have internal wood and/or metal framework with metal accents. Some pieces may require internal structure repair as well as external surface restoration.



305. *PLANET OF THE APES* EXAMINATION TABLE. (TCF, 1968) An original screen used, free-standing, Simian-style human examination table, used in the first *Planet of the Apes* film. Fabricated in wood and fiberglass with a custom-painted simulated faux-stone finished surface, including solid rock-like head rest. In the film, the characters Taylor (Charlton Heston) and Nova (Linda Harrison) were strapped down to this style (if not this) examination table. Amazingly, the original leather straps are still intact. This piece is in displayable condition but requires some restoration in leg area. An amazing surviving relic from Ape City and the *Planet of the Apes* series. Measures 84 in. long x 30 in. wide x 37 in. tall. **$3,000 – $5,000**

306. Cornelius' and Zira's lab sink from *Planet of the Apes*. (TCF, 1968) This full-size Simian sink was used in Cornelius' and Zira's laboratory, and is constructed of papier mache-wrapped wood, painted and weathered to look aged. Featuring internal hose plumbing, the sink measures 66 in. (tall) x 26 in. (wide) x 32 in. (long). Missing an animal hide around the upper portion. **$400 – $600**

309. *Planet of the Apes* desk. (TCF, 1968) Full-size Simian-style desk with wood drawer. Measures 60 in. long x 30 in. wide x 30 in. tall. **$800 – $1,200**

307. *Planet of the Apes* credenza with shelving unit. (TCF, 1968) Full-size Simian-style fiberglass credenza with wood drawer and matching shelving unit. Measures 95 in. wide x 26 in. deep x 75 in tall. **$800 – $1,200**

310. *Planet of the Apes* well. (TCF, 1968) Full-size well set piece, constructed of dense sealed foam with wrought iron accent. Measures 30 in. circumference x 5 feet tall. **$400 – $600**

308. *Planet of the Apes* wall unit. (TCF, 1968) Full-size Simian-style fiberglass wall unit with side wood drawer. Measures 7 feet tall x 64 in. wide x 17 in. deep. **$800 – $1,200**

311. *Planet of the Apes* table. (TCF, 1968) Full-size free standing table fabricated in dense sealed foam. Measures 84 in. long x 35 in. wide x 30 in. tall. Note: tip of base is detached. **$500 – $700**

312. ***Planet of the Apes* coffee table.** (TCF, 1968) Full-size fiberglass coffee table from Ape City, measuring 84 in. long x 31 in. wide x 21 in. tall. **$500 – $700**

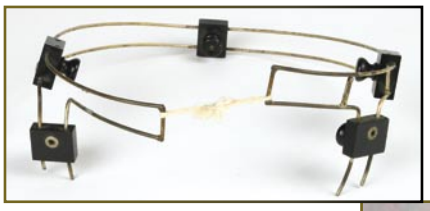
313. ***Planet of the Apes* trough.** (TCF, 1968) Full-size Ape trough, most certainly intended for the apes' livestock, constructed of dense sealed foam. Measures 36 in. long x 24 in. wide x 19 in. tall. Note: some foam is chipped. **$200 – $400**

314. ***Planet of the Apes* gorilla rifle rack.** (TCF, 1968) This full-size rifle rack is constructed of a foam base with a wooden rack and leather accents. Measures 7 feet tall x 5 feet wide. **$300 – $500**

315. ***Planet of the Apes* coat rack.** (TCF, 1968) Full-size coat rack constructed of dense sealed foam with a wrought iron rack. Measures 73 in. tall x 21 in. wide. **$300 – $500**

316. ***Planet of the Apes* credenza with wire rack.** (TCF, 1968) Full-size fiberglass credenza with wrought iron rack. Measures 22 in. long x 62 in. wide x 77 in. tall. **$300 – $500**

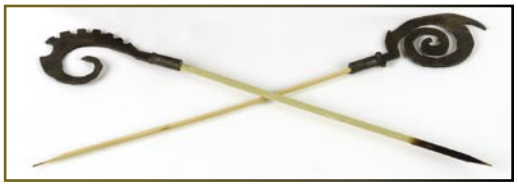
317. Krull face mask appliance from *Planet of the Apes*. (TCF, 2001) Complete, full-head ape mask constructed of black silicone with hand-set black/brown and grey hair, most likely worn in one of the stunt sequences. Inside facial portion is lined with fabric for comfort. **$400 – $600**



318. Roddy McDowall electronic torture device, along with a chimp jumpsuit from *Conquest of the Planet of the Apes.* (TCF, 1972) Original prop torture device consisting of cylindrical wire frame and electronic connectors, used to control and torture the human-sized Simians in the fourth installment of the *Planet of the Apes* films. This hero prop was used to torture Caesar, the leader of the chimpanzee revolt, portrayed by Roddy McDowall. It was Caesar whose actions assist in setting the ultimate course of history which will lead to the creation of the *Planet of the Apes*. Also included in this lot is an original green jumpsuit worn by the chimp workers in the film. This specific piece also appeared with Roddy McDowall when he hosted the Sci-Fi Channel's broadcast of the *Planet of the Apes* films in 1994. **$2,000 – $3,000**

319. Collection of prop weapons from *Planet of the Apes.* (TCF, 2001) Lot includes: "Hurling" weapon used to throw flaming orbs, constructed of thick foam painted brown, with leather wrapped handgrip and leather forearm strap attached to the metal swivel joint; a prop bone knife used by Kris Kristofferson made of molded resin, and carried by Kristofferson during the opening scenes of the film as the apes chase the humans through the jungle; and a black foam covered branding iron with trident emblem. A great trio of props from the recent TCF re-make of this 1960s classic. **$800 – $1,200**

320. Foreground chimp costume and display from *Planet of the Apes.* (TCF, 2001) This intricate, multi-layered costume consists of a full-length undergarment, leather coat of mail, breast- and backplate, fiberglass helmet, shin guards, boots, and screen-used ape gloves, all fitted to a custom chimp mannequin display. The life-like silicone mask is an authentic Rick Baker piece which was made for the film, with individually hand-set facial hair. The chimp is holding a bolo weapon, and stands approx. 5 1/2 feet tall. The attention to detail on the fantastic *Planet of the Apes* costume and display is remarkable. **$8,000 – $10,000**

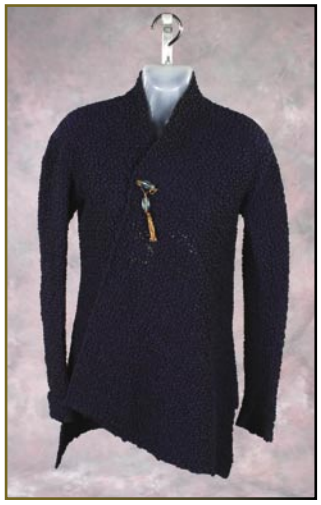


321. TWO APE DOLLS AND KITCHEN SKEWERS FROM *PLANET OF THE APES.* (TCF, 2001) Two highly-detailed ape dolls, each measuring approx. 12 in. tall, used as prominent set pieces in Helena Bonham Carter's bedroom. Each piece is constructed of hand-carved wood, with clothing similar to what one would find in a child's toy – corn husks for a tunic, and woven leather for a uniform. Accompanied with a pair of kitchen skewers, as used in the dinner scene. These measure 16 in. long. A great collection of props from the film! **$300 – $500**

324. APE CIVILIAN PANTS FROM *PLANET OF THE APES.* (TCF, 2001) Pair of steel grey pants constructed of a heavy cotton fabric with thick insulation, and silver rivet appliqué. Worn by one of the civilian apes in the film. Comes with a certificate of authenticity from Twentieth Century Fox. **$200 – $300**

322. FEMALE APE TUNIC (MULTI-COLORED) FROM *PLANET OF THE APES.* (TCF, 2001) A beautiful long sleeve shawl-type tunic, constructed of a bronze synthetic base fabric with a multi-colored weave and tan suede cuffs. Worn by one of the female apes in the film. Comes with a certificate of authenticity from Twentieth Century Fox. **$300 – $500**

325. SET CONCEPT SKETCH FROM *THE REINCARNATION OF PETER PROUD.* (Cinerama, 1975) A beautiful and highly skilled concept sketch of "Walker's Office", accomplished in aquatint and ink on an 11 in. x 14 in. sheet of artist's illustration board. **$200 – $300**



323. FEMALE APE TUNIC (PURPLE) FROM *PLANET OF THE APES.* (TCF, 2001) Long sleeve tunic constructed of an iridescent woven fabric, with jeweled brooch closure. Worn by one of the female apes in the film. Comes with a certificate of authenticity from Twentieth Century Fox.
$300 – $500

326. HERO PISTOL FROM *ROBOCOP 2.* (Orion, 1990) This working pistol used in the film by Peter Weller as RoboCop is based on a commercially-available air pistol made in Japan, which has been modified for film use. It was originally acquired by a prop maker who worked on the production and was given this piece at the conclusion of the shoot. An exceedingly rare prop pistol, as many replicas of this piece exist and it is very rare to encounter a bonafide original. Measures 14 in. in length. **$2,500 – $3,500**

327. RoboCop flame thrower arm from *RoboCop 3*. (Orion, 1993) This is the unique working flame thrower arm used by RoboCop in the film. The gun features an actual gas line running through the inside of the metal housing, which routed the gas (or other accelerant) through to the front. This piece was also used extensively in the television series. Constructed to fit over the actor's arm, this piece is quite sturdy, and a great piece of RoboCop history – it certainly shows the diversity of action RoboCop can take! Acquired directly from the propmaker of the television series, the piece is 19 in. in length. *Note: top mounted gun and side ammunition clip not present.* **$1,200 – $1,500**

328. Pistol from *Robot Jox*. (Empire Pictures, 1990) An impressive pistol used in this science-fiction epic, constructed of black-painted hard foam with fiberglass details. In excellent condition. A recognizable piece from this cult classic. 6 3/4 in. in length. **$500 – $700**

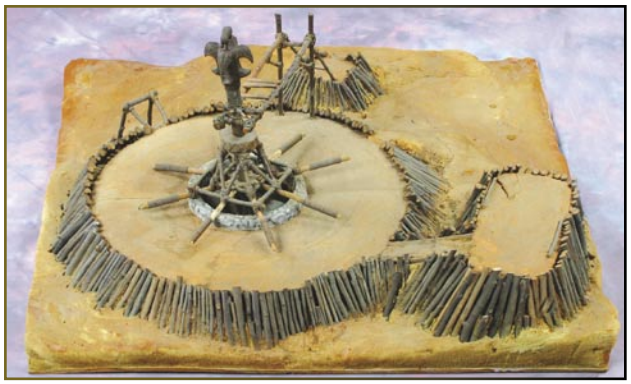
329. Assault rifle from *Robot Wars*. (Paramount, 1993) An impressive machine gun used in this science-fiction epic, constructed of black painted wood and vaccuform plastic with double-handled grip and surmounted scope. A highly recognizable piece from this cult classic. Measures 27 in. in length. This rifle is one of only a few made and still in existence. Exhibits minor cracks to the tips of the barrel and scope. **$600 – $800**

330. Rifle from *Robo Warriors*. (British Paramount, 1996) This black machine-gun was used in Robo Warriors, a direct-to-video production filmed in the Philippines. The weapon is constructed of a metal stock and barrel with metal details, all covered by a rubber skin and fashioned in a futuristic style. Acquired directly from the actor who carried it in the film, this item is in fine condition. Measures 31 in. in length. **$500 – $700**

331. Neil Adams conceptual sketches for *The Rocketeer*. (Walt Disney/Touchstone, 1991) Two ink sketches on vellum, created during the pre-production of the film by acclaimed comic book artist Neil Adams. One depicts the Rocketeer flying, the other is of a vintage 1930's Bee Gee airplane racer. Both measure approx. 9 in. x 12 in. These were created to give The Rocketeer's filmmakers a feeling for the visual ambiance of the movie. Adams was renowned for his drawing speed, dexterity and detail. Each is signed by Adams in ink. **$600 – $800**

332. Bigelow Air Circus props from *The Rocketeer*. (Walt Disney/Touchstone, 1991) Original Bigelow Air Circus air races prop poster (12 in. x 16 in.) painted on cardboard with vintage graphics, together with a prop Bigelow Air Circus invoice which is seen in close up at the Bigelow murder scene. Also includes three framed prop pictures from the film (one color illustration, two black and white photographs). **$600 – $800**

333. JAPANESE TEAM COSTUME FROM *ROLLERBALL*. (UA, 1975) A rare and authentic costume from one of the most memorable science fiction films of the 1970s, *Rollerball* (starring James Caan). This two-piece black and yellow martial arts-style leotard was worn by a Japanese team member during the thrilling climax of the film, and can be seen during the scene when James Caan and the American Rollerball team land at Tokyo Airport in Japan, and are stared down by a Japanese team member wearing this costume. The top has an internal Nathan and Berman's label typed *"Rollerball - Japanese Team"*. Accompanied with a Japanese Rollerball program printed as studio promotional merchandise, with full color photos from the film and Japanese text. **$800 – $1,200**



335. ARNOLD SCHWARZENEGGER "WHEEL OF PAIN" SET STUDY FROM *CONAN THE BARBARIAN*. (TCF, 1982) This incredibly intricate set study model of the "Wheel of Pain" is constructed of wood, chain, leather and dense foam. The miniature was used as reference by Conan's set construction department to build the full size set, which was so precisely duplicated that this set study appears to be a filming miniature. In the film, a young Conan is taken into slavery and chained to a grain mill, dubbed the "Wheel Of Pain", and forced to turn the mill's large stone-grinding wheels by walking in an endless circle, both day and night for over a decade (which serves to explain Conan's muscular physique). The study model was designed by acclaimed production illustrator Ron Cobb (*Star Wars*, *Alien*) and is so well-built that the simulated store wheels actually turn! Mounted on plywood with custom paint finish. A striking display piece from the film that made Arnold Schwarzenegger a star. Measures 4 feet square. **$1,500 – $2,500**

334. *SPECIES II* LINTICULAR ONE-SHEET POSTER. (MGM, 1998) A stunning linticular one-sheet film poster produced to promote the theatrical release of the film, depicting a beautiful Natasha Henstridge transformed through 3-D linticular printing technology into an alien female. Designed by acclaimed fantasy artist H.R. Giger who also designed the infamous alien creature from the film *Alien*. Measures 27 in. x 39 in. **$300 – $500**

336. FUTURE WAR SOLDIER GUN FROM *THE TERMINATOR*. (Orion, 1984) Futuristic assault rifle constructed of black foam rubber, used by the rebel forces in the post-apocalyptic future. Surmounted sight not present. Measures 28 in. long. Props from the first *Terminator* film, a relatively low-budget production, are very hard to find and are rarely offered at public auction. **$1,500 – $2,000**

337. Arnold Schwarzenegger signature leather jacket from *Terminator 2: Judgment Day.* (Carolco, 1991) Classic black leather motorcycle jacket, studio distressed with small tears at the shoulder and left sleeve, and numerous small punctures on the back, sleeves and lapel designed to resemble bullet holes. The jacket also shows heavy studio scuffing throughout, as the Terminator became more battle-worn as the film progressed. Comes directly from an executive associated with the production, who has kept this jacket in his possession since photography was completed. An exceptional and instantly-recognizable wardrobe piece worn by Arnold Schwarzenegger in his most famous film role. **$15,000 – $25,000**

338. Arnold Schwarzenegger hero prop shotgun and box of roses from *Terminator 2: Judgment Day.* (Carolco, 1991) This lot consists of a very intricately designed, custom made, sawed-off 12 gauge prop shotgun featuring machined metal components, varnished wood stock and grip. When the trigger is pulled, a sophisticated electronic mechanism activates a compressed butane firing device, emitting a soundless flame from the barrel which simulates firing. This amazing weapon was used by Schwarzenegger as the Terminator, when he first confronts the T-1000 in the mall and reveals himself as John Connor's protector. Also included in this lot a gold box containing a dozen long stem prop roses used in the Terminator's first attack on the T-1000 in the back causeways of the mall. The dozen roses were used by Schwarzenegger to conceal the prop shotgun in the fight sequence, termed by the film's production "The Mall Battle". **$8,000 – $10,000**

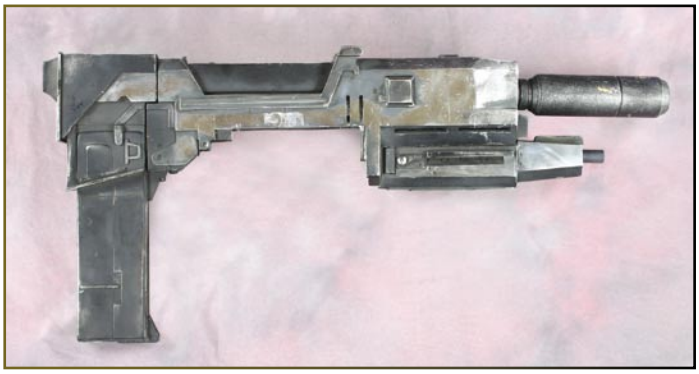
339. ARNOLD SCHWARZENEGGER BULLET-RIDDLED LEATHER JACKET TEST SWATCH FROM *TERMINATOR 2: JUDGMENT DAY.* (Carolco, 1991) Test swatch of black leather with numerous simulated bullet holes, each hand cut with studio blood. Handwritten notation (believed to be in Cameron's hand) around one chosen bullet hole states *"okay"*. The bottom of the piece features a set of four wardrobe continuity Polaroids of other Terminator jackets with various patterns of bullet holes. A fascinating glimpse into the production wardrobe process of *T2*, illustrating James Cameron's renowned attention to detail. Mounted on its original production wardrobe manila file folder. Measures 18 in. x 15 in. **$600 – $800**

341. HERO ENDO-SKELETON SKULL FROM *TERMINATOR 2: JUDGMENT DAY.* (Carolco, 1991) Full size T2 endo-skull used in the production of *Terminator 2: Judgment Day*, featuring chrome electroplating, and hand-set teeth (reminiscent of Arnold Schwarzenegger's upper teeth, complete with prominent tooth gap). Most notably, the skull contains an intricate electronic motion control mechanism located within the crown area, affixed to rotating exterior eyeballs that are also rigged for red L.E.D. illumination. A highly recognizable screen icon from one of the most successful films of all time. **$8,000 – $10,000**

340. ARNOLD SCHWARZENEGGER GRENADE GUN BANDOLIER FROM *TERMINATOR 2: JUDGMENT DAY.* (Carolco, 1991) An original grenade gun ammo bandolier, made for Arnold Schwarzenegger in his role as the Terminator. The bandolier features distress tears and wear, indicating it was fabricated for use in the climatic steel mill battle between the Terminator and the deadly T-1000 during the film's final act. Worn as an accessory by Arnold in what was termed a "Stage 5" costume, meaning the increasing stage of battle damage the Terminator was exhibiting as the film progressed. Easily recognizable. **$2,000 – $3,000**

342. HERO ENDO-SKELETON FOREARM AND HAND FROM *TERMINATOR 2: JUDGMENT DAY.* (Carolco, 1991) Full-size endo-skeleton forearm and hand, featuring an extremely intricate assembly of custom-fabricated anatomical pieces, steel wire, and hand-set spring cabling detail. Constructed primarily of silicone rubber and wire, nickel-plated (or painted) and weathered to resemble age and use. An immediately recognizable screen artifact, central to the plot, from James Cameron's epic sci-fi blockbuster. Measures 17 in. long. **$8,000 – $10,000**

343. ENDO-SKELETON AND FUTURE WAR PROPS FROM *TERMINATOR 2: JUDGMENT DAY.* (Carolco, 1991) Large collection of original endoskeleton components and relics from the "Future War" set. In the film, the Future War battlefield is littered with debris, including charred endoskeleton parts. This lot consists of a number of electro-plated chrome anatomical endoskeleton parts fabricated in fiberglass and resin, including a spine portion, hip, femur and many smaller anatomical parts. (Note: some of these pieces include un-plated "stand by" pieces made for the film but not used). Also included in this lot is actual debris from the T2 Future War set located outside of the climatic "steel mill" set in Fontana, California, consisting of simulated nuclear smelt, charred bricks and endo machine gun shell rounds, ejected from the calico machine guns used during filming. For the enterprising collector, licensed endo parts are obtainable through third parties to complete a full-size endoskeleton! Framed, these pieces would also make for an impressive Future War artifact display. **$6,000 – $8,000**



345. FUTURE WAR ENDO-SKELETON GUN FROM *TERMINATOR 2: JUDGMENT DAY.* (Carolco, 1991) This is the full-size Endo laser machine gun used in the film. There were two scales of endo-skeleton used throughout the Future War sequences: six-footers, and a miniature model. This weapon was used by the full-size six-footer. It is constructed of two fiberglass halves fitted together, which originally housed a Calico machine gun (not present). The right side is painted in shiny chrome, and the left side has been dulled down for filming. Only the left side of this weapon was purposely shot in the film. Originally acquired from Michael Cameron, the brother of director James Cameron, this is one of only two known to exist, and of the two, is the one in best condition. An extraordinary opportunity to own the Terminators' main weapon from one of the greatest sci-fi action thrillers of all time. 29 in. in length. Note: an image of an identical weapon (possibly this one) appears in the 1991 book entitled The Making of Terminator 2: Judgment Day.
$8,000 – $10,000

344. MILES DYSON'S CYBERDYNE SECURITY CARD FROM *TERMINATOR 2: JUDGMENT DAY*, ALONG WITH A FUTURE WAR SKULL. (Carolco, 1991) An amazing artifact from *Terminator 2: Judgment Day*: Miles Dyson's (portrayed by Joe Morton). Cyberdyne security card used to gain access to the Cyberdyne Systems complex and its maximum security vault. The small, credit-card sized card is printed with Cyberdyne Systems markings on both sides, stamped with the name *"Miles Dyson"* on the front, and contains a magnetic strip on the back. Used in the climactic scenes of the film, when Dyson and our heroes break into Cyberdyne to destroy all of the cybernetic projects on which Dyson was working, in order to save the world from the machine-induced Armageddon. Also includes a prop skull (black-weathered resin) used as a set piece on the Future War battlefield. **$1,000 – $1,500**

346. ROBERT PATRICK LIFE-CAST FOR *TERMINATOR 2: JUDGMENT DAY.* (Carolco, 1991) An original production life-cast of actor Robert Patrick for his role as the T-1000, cast in dense foam by the special effects artisans of the Academy Award-winning Stan Winston Studios. This precise life casting of Patrick's face was most likely utilized as a reference study for the incredible number of visual effects involving the "morphing" T-1000 in the film, which won yet another Academy Award for Stan Winston. **$600 – $800**

347. WORKING ARM-MOUNTED DETONATOR DEVICE FROM *PREDATOR.* (TCF, 1987) This incredible piece is the arm-bracelet device used by the alien Predator throughout the film. It is constructed of molded resin with a variety of internal light designs which are activated by a series of push-buttons, and powered by an external battery source (9V). A piece which is similar in design is used at the end of the film when the alien activates the nuclear bomb – that particular piece has a flip-open top, but far fewer lights. This is the better of the two, and is probably one-of-a-kind. Acquired directly from the propmaster of the film, this piece is 8 1/2 in. long. An excellent prop from this great Arnold Schwarzenegger film! **$2,500 – $3,500**

348. GARY BUSEY GUN FROM *PREDATOR 2.* (TCF, 1990) This is the very rare and possibly unique large weapon used by Gary Busey as "Peter Keyes" late in the film. This very heavy weapon is constructed of metal and plastic, shaped in a short but stocky fashion with a hand-sized trigger mechanism on the grip which was wired to discharge smoke from the end of the barrel. Surmounted spotlight is not present. Quite desirable as any items from the *Predator* film series are hard to find. 31 in. in length. **$2,000 – $3,000**

349. ARNOLD SCHWARZENEGGER HERO RAIL GUN AND BACKPACK FROM *ERASER.* (Warner Bros., 1996) This fantastic weapon was used by Arnold Schwarzenegger in the blockbuster film co-starring Vanessa Williams and James Caan. Rarely is the entire plot of a film centered around a certain type of weapon – in *Eraser*, the search for the Rail Guns is the central theme of the film. There were four varieties of Rail Gun made: rubber stunts, resin dummies, resin dummies with more detail, and the fully functional versions with the most detail (the ones used by Arnold). Only nine of the fully functional ones were made. This gun – one of the fully-functional versions – is accompanied with a heavy backpack with CO2 cartridges, extensive plumbing and power packs that operate the gun. The gun itself incorporates a real military night vision targeting sight (deactivated), and a carbon fiber shell on the upper end of the barrel. Schwarzenegger used all of the working ones during the production and would continually drop them when each scene was over, due to their heavy weight. All nine of the guns would then be returned to the propmaker after the day's filming to be touched up prior to the next scene. This weapon was hand-selected from the lot of nine on the last night of production as the best example of them all. After production, the other working ones had the backpacks removed and parts pirated for use in other props (another lower-grade model was made after production, but was not used in the film). This is the only working *Eraser* gun still in existence that is complete with the backpack as used in the film, and is certainly the best example of all of the different versions made. The gun weighs approximately 25 pounds, and the backpack an addition 20 pounds. The gun measures approx. 42 in. in length. An excellent opportunity to own a key prop from one of Schwarzenegger's biggest films! **$10,000 – $12,000**

350. Grenade launcher from *Eraser*. (Warner Bros., 1996) This bazooka-style gun was used in the scene in which Vanessa Williams returns home and is saved by Arnold Schwarzenegger in the kitchen. The weapon shoots out a futuristic-styled grenade which explodes in what seems to be a thousand tiny spikes, one of which pierces Schwarzenegger's hand. There were only two of these weapons made: one with CO2 piping and depressible trigger action, and one with a standard trigger-pull mechanism. This is the one with the CO2 capability and the depressible trigger mechanism and, although both were probably filmed, this example is clearly the one used in the final version of the film. Constructed of metal tubing, it measures 25 in. in length with a 5 in diameter muzzle. **$2,000 – $2,500**

351. Charlton Heston holster and gun from *Soylent Green*. (MGM, 1973) Leather shoulder holster for a small pistol, worn by Charlton Heston as Det. Thorn in this early 1970s future-thriller. Accompanied with a prop .38 revolver (detective's special), which is a modified cap gun rendered inoperable. Wardrobe and props from this film are very uncommon. **$500 – $700**

353. Assault rifle from *Spaceballs*. (MGM, 1987) This is the standard rifle used in the Mel Brooks science-fiction comedy starring Bill Pullman, Daphne Zuniga, and John Candy. This working model (which indicates it is for close-up filming) is constructed of a modified Calico machine gun with silver paint and attached external flashlight. It can be seen throughout the film and especially well in a close-up with the Princess mowing down the enemy. Of the dozen or so made, this may be the only one still in existence and is certainly the best known. 38 in. in length. **$2,000 – $3,000**

352. Fortune Teller costume from *Something Wicked This Way Comes*. (Walt Disney, 1983) Two-piece fortune teller costume consisting of a custom made veil with iridescent interior and matching full-length cloak, worn by Pam Grier in her role as the Dust Witch in this feature film version of award-winning fantasy writer Ray Bradbury's acclaimed novel. **$800 – $1,200**

354. Three Donfeld costume sketches of Princess Vespa for *Spaceballs*. (MGM, 1987) Three design variations of a gown designed to be worn by Daphne Zuniga as Princess Vespa, each accomplished in watercolor and ink on 18 in. x 24 in. leaves of artist's illustration paper. Slight lower edge damage to two of the sketches; otherwise, each in fine condition. **$300 – $500**

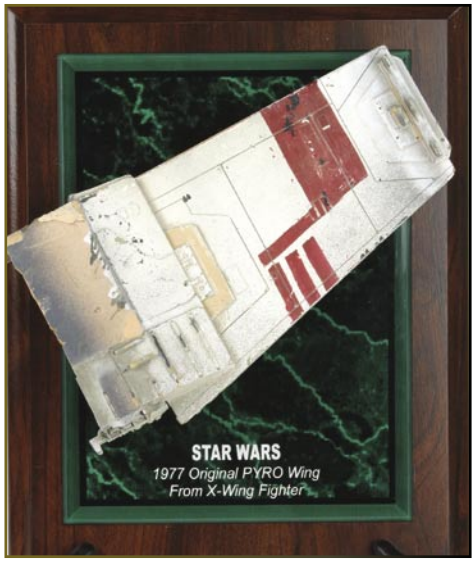
355. COMPLETE CASPER VAN DIEN HERO COSTUME FROM *STARSHIP TROOPERS.* (Touchstone/TriStar, 1997) An extraordinary, complete twelve-piece *Starship Troopers* costume, worn by Casper Van Dien in his role as Johnny in this cult science fiction film directed by Paul Verhoeven (*Robocop*, *Total Recall*). The lot consists of a studio tailored, quality two-piece futuristic gray soldier costume drenched in key areas with studio synthetic blood. Combat gear includes simulated futuristic *Starship Troopers* Kevlar vest, ammo patches, machined knife, MRE, canteen, glow sticks, helmet, boots, gloves, bandana, and Van Dien's blood-stained script notes (in small size which were folded in one of the pockets) from the sequence in which Dizzy is killed by one of the bugs. The most complete lead character *Starship Troopers* costume we have ever encountered. **$2,000 – $3,000**

356. ASSAULT RIFLE FROM *STARSHIP TROOPERS.* (Touchstone/TriStar, 1997) This casing fits around one of the fully automatic machine guns as used throughout the film. Constructed of molded fiberglass, it has a stock metal barrel and tip from an automatic weapon, and also comes with a standard issue clip that has been modified with an olive green casing. The gun has a shotgun-style full movable pump-action mechanism, however the weapon that actually fired live shotgun rounds was another weapon with a faux machine gun inside – the propmakers could not fit both guns into the casing. The two halves are partially separated (though easily re-joined), and has a black nylon shoulder strap. This gun is exceedingly rare as maybe only eight of these were made as opposed to the hundreds of foam rubber dummies used by background actors. Measures 40 in. in length. Separation at the front of the stock, with the metal barrel slightly displaced. **$1,500 – $2,000**

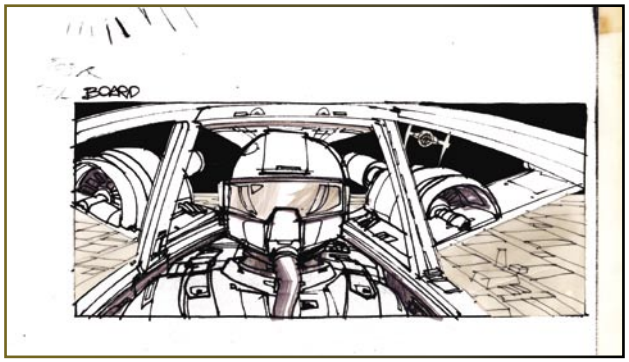
357. *STARSHIP TROOPERS* GIANT BUG LEGS. (Touchstone/TriStar, 1997) These huge bug legs are constructed of airbrushed fiberglass and dense foam, made for use in the thrilling battle scenes. Legs such as these are seen being blown-off of the marauding alien bugs, and then littering the battlefield. The larger, jointed leg measures 6 feet long; the shorter two pieces each measure approx. 4 feet long. **$800 – $1,200**

358. *Star Wars* three-sheet poster. (TCF, 1977) An impressive and scarce original giant wall size three-sheet movie poster from the very first *Star Wars* film. Measures 41 in. x 78 in. Usual folds. Condition: A. **$400 – $600**

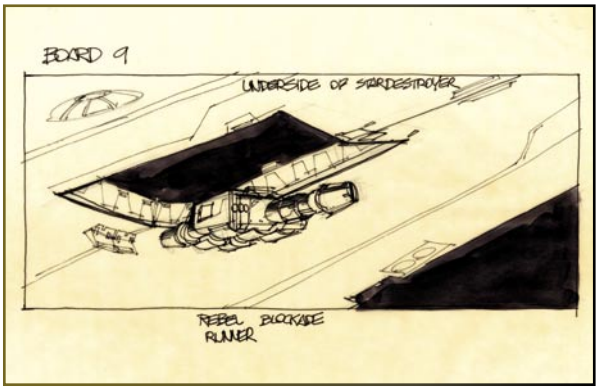
359. No Lot



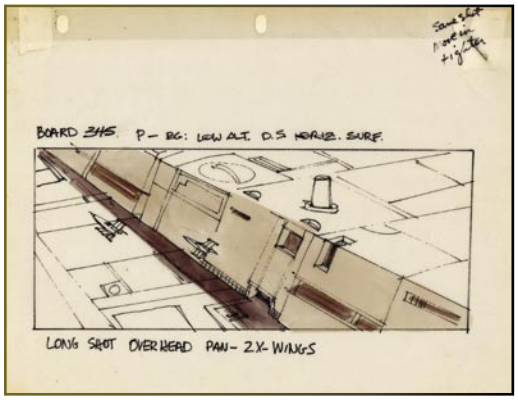
360. X-Wing fighter fragment from *Star Wars*. (TCF, 1977) Small (7 1/2 in.) fragment of the wing from "Red-3", destroyed during the filming of the pyrotechnic special effects sequence from the Rebel attack on the Death Star. Constructed of foam core, with studio weathering and pyro damage as used in the production. Mounted on a custom plaque with notation in white letters. This piece comes from the collection of John Eaves, a former employee of Apogee, the company retained by Lucas to create the pyro effects for *Star Wars*, and comes with a signed letter of provenance from him. **$3,000 – $5,000**



361. X-Wing pilot storyboard from *Star Wars*. (TCF, 1977) Hand-illustrated ink drawing of the surface of the Death Star, accomplished on vellum, with a serial copy of a drawing of an X-Wing pilot mounted over it. A great original production item from this blockbuster film. Measures 8 in. x 11 in. **$800 – $1,200**

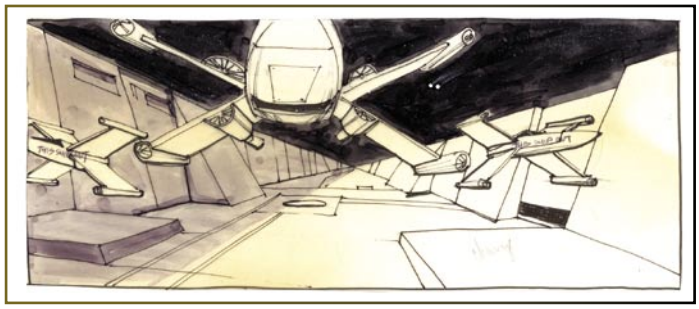


362. Rebel blockade runner storyboard from *Star Wars*. (TCF, 1977) An original storyboard (believed to have been drawn by artist Joe Johnston), depicting a laser cannon in detail on the underside of a Rebel ship. Included in this lot is an original Industrial Light & Magic (ILM) check stub from Douglas Barnett, an original *Star Wars* special effects crewmember, from whom this piece was originally acquired. Accomplished in ink on an 8 in. x 11 in. sheet of vellum. **$800 – $1,200**

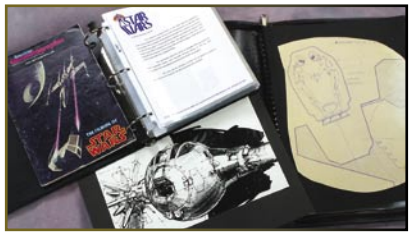


363. Joe Johnston storyboard art from *Star Wars*. (TCF, 1977) *Star Wars* effects illustrator Joe Johnston sketch in ink of the famous bombing run from the climax of the film, featuring two X-Wing fighters diving down into the Death Star's equatorial trench! Accomplished on an 8 1/2 in. x 11 in. leaf, with additional scene notes penned above and below. **$1,500 – $2,500**

364. ARCHIVE OF SPECIAL EFFECTS STORYBOARDS FROM *STAR WARS*. (TCF, 1977) Sequence of three storyboard drawings, accomplished in pencil on 7 1/2 in. x 12 in. leaves of artist's illustration paper, showing a flight of X-Wings descending on the Death Star in a bombing run. Originally acquired from credited crewmember Douglas Barnett.
$800 – $1,200



365. DEATH STAR BOMBING RUN STORYBOARD FROM *STAR WARS*. (TCF, 1977) An original hand drawn *Star Wars* storyboard (believed to have been drawn by production illustrator Joe Johnston) depicting three X-Wing fighters flying down the Death Star's equatorial trench towards the camera. Included in this lot is an original Industrial Light & Magic (ILM) check stub from Douglas Barnett, one of the special effects crewmembers on *Star Wars*, from whom this piece was originally acquired. Accomplished in ink and aquatint on a 9 1/2 in. x 4 in. sheet of vellum.
$1,000 – $1,500



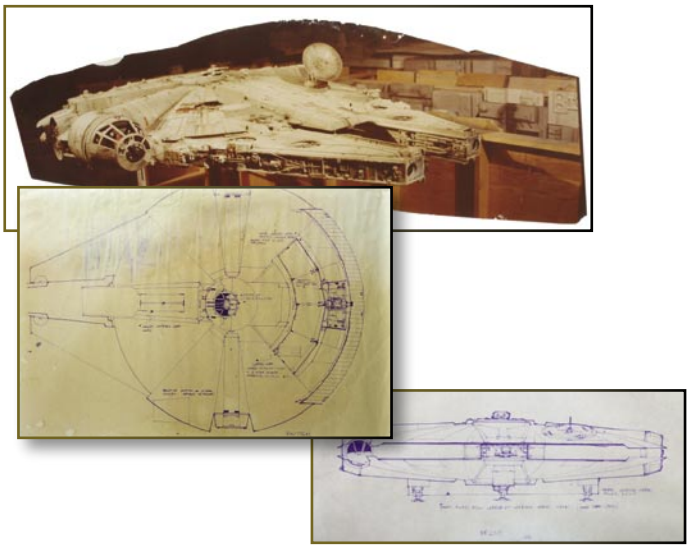
366. PERSONAL ARCHIVE OF *STAR WARS* PRODUCTION ARTIFACTS FROM A SPECIAL EFFECTS CREWMEMBER. (TCF, 1977) An outstanding collection of original *Star Wars* production artifacts (177 pages) acquired from Douglas Barnet, an Industrial Light & Magic (ILM) special effects technician credited on the film. The collection consists of his personal *Star Wars* production material, used in creating the film's spectacular visual effects at ILM's original Van Nuys, California location. The archive includes a production used/authentic mimeographed copy of an early version of the script for *Star Wars* titled "Star Wars: The Adventures of Luke 'Star Killer' from the Journey of the Whills", which states on page one: "A long time ago in a galaxy far away an incredible adventure took place…" (the last five words deleted from the classic opening title scroll of the film). This 145-page unpublished version of the *Star Wars* screenplay includes many deleted and/or altered scenes than those seen in the final film, including Obi-Wan Kenobi surviving his duel with Darth Vader, and being present at the award ceremony for Luke Skywalker and Han Solo in the final minutes of the film! The script includes the name: Grant McCuen # 212 copied at its upper right hand margin. Each page has been individually placed in archival sleeves and housed in a black 3-ring presentation binder, having a rare Ralph McQuarrie sticker featuring an early illustration of Luke Skywalker. Within the archival binder are the following pieces:

1.) A Polaroid of R2-D2 at ILM with a *Star Wars* crewmember.
2.) Three Star Destroyers orbiting planet mimeograph.
3.) Three Star Destroyers orbiting planet mimeograph.
4.) Star Destroyer and Rebel Blockade Runner mimeograph.
5.) Star Destroyer and Rebel Blockade Runner mimeograph.
6.) Star Destroyer and Rebel Blockade Runner mimeograph.
7.) Star Destroyer and Rebel Blockade Runner mimeograph.
8.) X-Wing in Death Star trench mimeograph.
9.) Escape pod deploying from Star Destroyer mimeograph.
10.) Color stat of X-Wing marked "wedge" in ink.
11.) Mimeographed production copy of *Star Wars* script (dated January 1st 1976) titled: "The Adventures of Luke Star Killer as taken from the Journey of the Whills" by George Lucas.

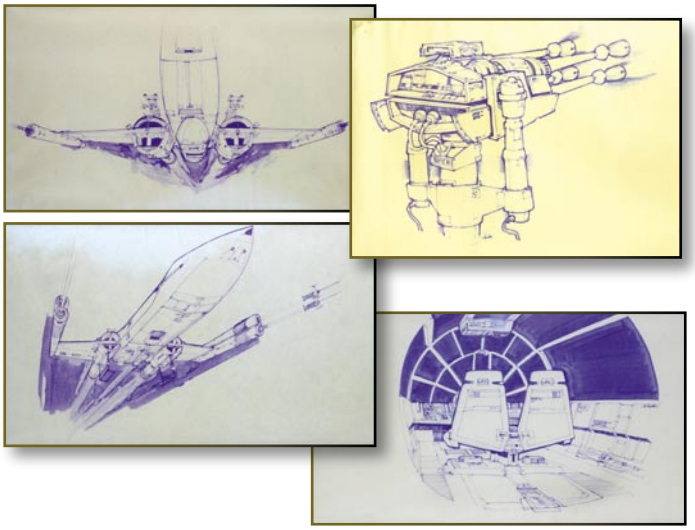
And a zippered black art portfolio containing:

12.) Production blueprint of the Escape pod cutaway with pencil notation.
13.) Production mimeograph of the Escape pod.
14.) Production mimeograph of a Tie-fighter cockpit.
15.) Production mimeograph of a Tie-fighter firing on an X-Wing (from interior cockpit).
16.) Production mimeograph of a Tie-fighter firing on an X-Wing (from interior cockpit).
17.) Production mimeograph of a B-Wing cockpit (two views).
18.) Ink thumbnail study of a B-Wing in motion.
19.) Ink thumbnail perspective study - approaching Death Star trench (marked "dive & skim").
20.) Ink thumbnail perspective study - approaching the Death Star trench.
21.) Ink thumbnail perspective study - interior of the Death Star trench.
22.) Ink thumbnail perspective study - approaching the Death Star trench.
23.) Ink thumbnail perspective study of an X-Wing from R2-D2 (marked "England foreground 389GP").
24.) Ink thumbnail perspective study of the Death Star trench from an X-Wing cockpit.
25.) Ink thumbnail study of the Death Star orbiting a planet (marked "500x").
26.) *Star Wars* production crew T-shirt silkscreen master.
27.) *Star Wars* production crew T-shirt iron-on.
28.) Original humorous pencil drawing of a hamster-infested Death Star (believed to be by Joe Johnston)
29.) *American Cinematographer* magazine *Star Wars* (1977) issue.

$800 – $1,200



367. Production blueprints of the Millennium Falcon from *Star Wars*. (TCF, 1977) A pair of authentic production blueprints by artist Joe Johnston, used by the special effects technicians of Industrial Light & Magic (ILM) during the filming of *Star Wars*. The first is a detailed front view of the Millennium Falcon, which is matted on art board. The second is a top-view blueprint of the ship, which is accompanied with a trace-over as rendered by the ILM team. Originally acquired from credited crewmember Douglas Barnett. Each blueprint measures approx. 8 in. x 12 in.; the trace-over is cut out for production purposes. Some yellowing from age, and watermark at the upper edge of the front view. **$600 – $800**



368. Collection of ILM blueprints from *Star Wars*. (TCF, 1977) Archive of four blueline production drawings by renowned artist Joe Johnston, made for the production of *Star Wars*. Includes the interior of the Millennium Falcon (very minor water damage to the upper edge), two X-Wing fighter concepts, and a gun turret from the Millennium Falcon. These measure from 9 in. x 11 in. to 17 1/2 in. x 10 in., and are each matted and ready for framing. Originally acquired from credited crewmember Douglas Barnett. **$800 – $1,200**

369. Original concept sketch of the *Star Wars* cast by Ralph McQuarrie. (TCF, 1977) An original pencil drawing by acclaimed film production artist Ralph McQuarrie of principal *Star Wars* characters. The drawings feature a rakish, bearded Han Solo, as well as early versions of R2-D2 and C-3PO, and a preliminary outline of Luke Skywalker (originally intended by Lucas to be portrayed by a young girl). McQuarrie was one of the first pre-production artists hired by George Lucas to artistically render the *Star Wars* universe, in order to sell the project to a studio. Incredibly, Lucas had been turned away by many studios in the mid-1970s. This drawing is accomplished on a 9 in. x 12 in. sheet of artist's illustration paper, and is matted with an accompanying handwritten note by McQuarrie. It also appears on page 151 of the book, The Art of Star Wars, published by Balantine Books. This piece was originally consigned by McQuarrie to Sotheby's June 13, 1998 sale of Hollywood memorabilia (lot 319), and sold for $2,380.50. **$3,000 – $5,000**

370. Original concept sketch of Darth Vader by Ralph McQuarrie. (TCF, 1977) An original pencil drawing featuring two views of *Star Wars*' infamous villain, Darth Vader. This early conceptualization is accomplished in grease pencil on a 6 in. x 10 in. leaf of artist's illustration paper by renowned concept artist Ralph McQuarrie. It is also illustrated in The Art of Star Wars, published by Balantine Books. The piece is matted with a handwritten description of the artwork by McQuarrie, and is ready for framing. Note: a visible tear is present at the upper left of the piece due to the delicate nature of the paper. This concept sketch was originally consigned by McQuarrie to Sotheby's June 13, 1998 sale of Hollywood memorabilia (lot 321), and sold for $6,612.50. **$3,000 – $5,000**

DARTH VADER, LORD OF THE SITH

371. Profiles in History is proud to present this rare and extraordinary piece of motion picture history, an original Darth Vader helmet, mask and accompanying shoulder armor used in the production of *Star Wars: The Empire Strikes Back*.

Darth Vader's distinctive look was originally hewn from an unassuming lump of clay by Brian Mure, a sculptor who was given very short notice to create the helmet and mask. He worked from a rough sketch drawn on a piece of paper by Norman Reynolds (assistant production designer on *Star Wars*), which was much simpler in design than the samurai-type protective helmet originally designed by renowned artist Ralph McQuarrie. Mure sculpted the entire head of Darth Vader, perhaps the most recognizable silver-screen villain of the past 50 years, in just two days. The character was then brought to life on film by David Prowse (in costume) and James Earl Jones (in voice).

Originally created for and used in the production of *The Empire Strikes Back*, the stunning costume pieces offered here were repainted in June, 1992 by *Lucasfilm* resident archivist Don Bies, who then personally reassembled and mounted the pieces in an oversize, museum-quality Plexiglas display case, custom fabricated under his direct supervision. The finished piece was then sold at an Animal Rights Foundation auction held at the Directors Guild of America (Hollywood, CA) in October, 1992.

Accompanying the helmet, mask and shoulder armor are a number of important pieces of provenance, directly tying these magnificent costume pieces to *Lucasfilm*. Crowning the archive is a signed Letter of Authenticity from George Lucas himself, on *Lucasfilm Ltd*. stationery, dated July 29, 1992:

> *"This letter is to confirm that I have personally examined the 'Darth Vader Mask and Helmet' and that it is an original, authentic piece of costume created by Lucasfilm Ltd in 1980 which was used in the film entitled 'The Empire Strikes Back'.*
>
> *Sincerely,*
> *George Lucas* (signed)
> *Executive Producer"*

Additional documentation includes:

1. The original *Los Angeles Times* advertisement promoting the Darth Vader helmet and armor at a charity auction to benefit the *Artists Rights Foundation* (of which George Lucas was a supporter) which was held at the *Directors Guild of America* on Sunset Blvd. in Hollywood, California on October 28, 1992.

2. A flyer promoting the auction which was distributed locally in Los Angeles, CA, which mentions the Darth Vader helmet and armor.

3. The actual Christie's bidder paddle used to bidding on and win the Darth Vader helmet and armor at the auction. (Christie's supervised the event).

4. The original two-volume Hollywood Memorabilia Auction catalog from the charity auction, with the Darth Vader helmet and armor listed.

5. The *Christies* receipt for the purchase of the Darth Vader helmet and shoulder armor.

6. A letter on the "Care and handling instructions" of the piece hand signed by *Lucasfilm* archivist Don Bies.

7. A number of 5x7 and 8x10 photographs of the piece being restored (from production usage) by Don Bies at the *Star Wars Archives* at George Lucas' renowned *Skywalker Ranch* in Marin Country, California.

8. A *Star Wars: The Empire Strikes Back* autographed color 8x10 photograph of Darth Vader pictured in a star field, hand signed by both David Prowse, who wore the Darth Vader costume during filming and James Earl Jones, who provided the voice of the Darth Vader.

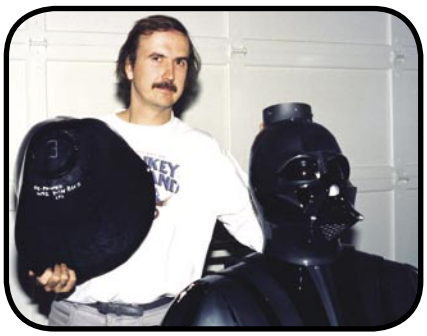
The lot also comes with a business card from the Director of the *Artists Rights Foundation* along with a brochure discussing the goals of his organization, and Don Bies' *Lucasfilm* business card with his title.

Original *Star Wars* production artifacts are extremely scarce, and "Hero" *Star Wars* wardrobe pieces are almost impossible to find. In the twenty-five years since the premiere of *Star Wars*, only a few examples of actual *Star Wars* or *Star Wars: The Empire Strikes Back* production artifacts, procured directly from the *Lucasfilm Archives* and authenticated personally by George Lucas, are known to exist, including a C-3PO hand, an Imperial Walker miniature, and the impressive Darth Vader costume pieces presented here.

With impeccable provenance, this is one of the finest pieces of *Star Wars* memorabilia ever offered to the public and, without question, the most desirable original *Star Wars* production artifact one could ever hope to own.

$40,000 – $60,000

32 in. (wide) x 18 in. (deep) x 27 in. (tall)



Darth Vader

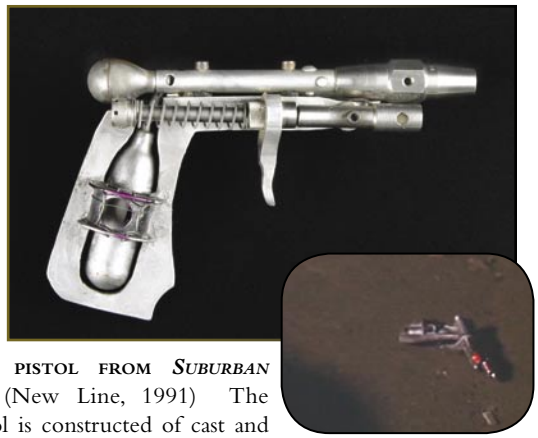
372. ***Star Wars: The Empire Strikes Back*** **oversize one-sheet poster Style B.** (TCF, 1980) One-sheet poster measuring 30 in. x 40 in. This version features new artwork for the extended release of the film, and is printed on heavy stock poster paper. Condition: A. **$200 – $300**

373. Rare Darth Vader medallion folio for ***Star Wars: The Empire Strikes Back.*** (TCF, 1980) This studio promotional folio was produced by 20th Century Fox to promote the release of the second *Star Wars* film. It consists of a long black envelope of heavy stock, sealed with a pewter Darth Vader medallion (complete with necklace loop), which opens to reveal two Ralph McQuarrie limited edition prints of pre-production artwork from the film, along with information relating to the production of the film. The folio is housed in a large black cardboard tri-fold shipping box with an image of Darth Vader printed on the cover in subtle gray tones. Some wear on the shipping box, but the internal folio is in mint condition. Considered to be one of the rarest of Empire promo items. Measures approx. 24 in. x 10 in. **$600 – $800**

374. ***Star Wars: Return of the Jedi*** **one-sheet poster Style A.** (TCF, 1983) One-sheet poster with raised light saber; the hands are supposedly those of George Lucas. Condition: A. **$100 – $200**

375. ***Star Wars: Return of the Jedi*** **10th Anniversary special edition one-sheet poster, signed by members of the cast.** (TCF, 1983) This one-sheet poster features artwork by acclaimed illustrator Drew Struzan, and was printed as a limited special edition with the *Star Wars: The Return of the Jedi* logo printed in gold foil to celebrate the film's 10th anniversary. Autographed in metallic gold ink by Kenny Baker (R2-D2), Peter Mayhew (Chewbacca), Jeremy Bulloch (Boba Fet), Warwick Davis (Wicket the Ewok), David Prowse (Darth Vader) and artist Drew Struzan. Condition: A. **$300 – $500**

376. Shaquille O'Neal sledgehammer gun from *Steel*. (Warner Bros., 1997) This is the main weapon from the blockbuster film starring basketball superstar Shaquille O'Neal. The piece is 51 in. in length and is styled to resemble a sledgehammer, with a handgrip attached at the center. A microswitch trigger activates a high-pitched beacon. This gun was widely used in the film by the superhero, and is extremely rare as the working model with movable parts. In excellent condition, and acquired directly from the propmaker of the film. **$2,000 – $3,000**

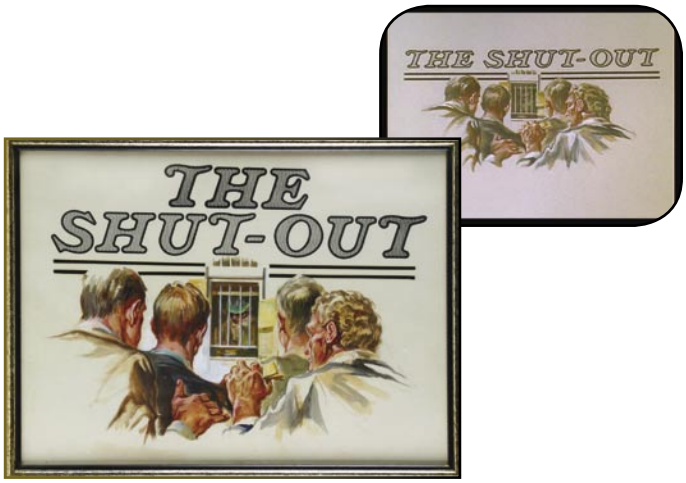


379. Small pistol from *Suburban Commando*. (New Line, 1991) The small laser pistol is constructed of cast and machined metal, and incorporates a spring-action trigger that is wired to illuminate a light in the tip of the smaller barrel. Measures 7 in. in length. A great, one-of-a-kind prop from this early 1990s film featuring one of wrestling's brightest stars, Hulk Hogan. **$600 – $800**

377. On-screen paste-up from the opening credits of *The Sting*. (Universal, 1973) Production art paste-up accomplished in ink on a 17 in. x 22 in. leaf of vellum, with paste-ups of the three main actors – Paul Newman, Robert Redford, and Robert Shaw – along the left edge. This is one of the pre-production pieces; the final on-screen version is slightly different, having an alternate scene. Framed. This film received seven Academy Awards, including Best Art Direction - Set Decoration, Best Film Editing, Best Director and Best Picture, along with three other nominations. This piece comes from the estate of producer Julia Phillips. **$400 – $600**

380. Large working pistol from *Suburban Commando*. (New Line, 1991) A very rare black laser pistol used in this Hulk Hogan film, constructed of black vaccuform with working lights and acrylic barrel. The crystal on top of the barrel is activated by a trigger mechanism. In the film, Christopher Lloyd picks this gun up and, not knowing what it is, accidentally fires it, discharging a laser blast through the wall and incinerating the drag car outside on the street! This weapon is 12 in. in length and is the only one known to exist. **$700 – $900**

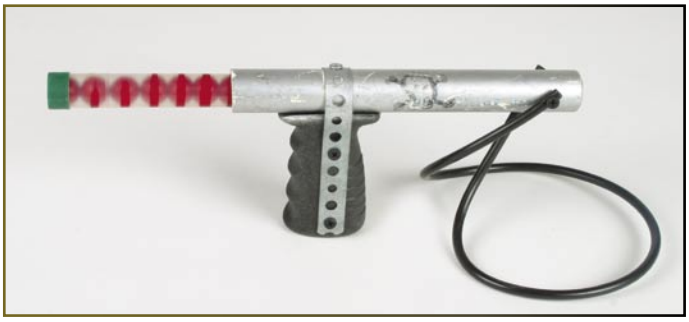
378. On-screen concept art for "The Shut-Out" scene in *The Sting*. (Universal, 1973) Production art accomplished in ink and gouache on a 19 in. x 14 in. sheet of artist's illustration board, created for the on-screen introduction entitled "The Shut-Out". Believed to have been drawn by title artist Jaroslav Gebr, this version is oriented on two lines; the final, screen-used version is spelled out on one line. The design and distinctive style of this piece is easily recognizable as that used in this outstanding period film. Framed. This film received seven Academy Awards, including Best Art Direction - Set Decoration, Best Film Editing, Best Director and Best Picture, along with three other nominations. This piece comes from the estate of producer Julia Phillips. **$400 – $600**



381. ARCHIVE OF PRODUCTION AND PROMO MATERIAL FROM *SUPER MARIO BROS.* (Cinergi/Hollywood, 1993) Collection of production and promo material, including an archive of original storyboards (over 30 sketches) from the De-Evolution sequence with some corresponding photographs of the finished set, a prop newspaper (with headline "Koopa Comes Through in a Clutch"), two uniform patches, a mini-poster, a Japanese one-sheet poster, and a large bus-bench poster. From the collection of art director David L. Snyder. **$400 – $600**

382. ARCHIVE OF VEHICLE PRODUCTION SKETCHES FROM *SUPER MARIO BROS.* (Cinergi/Hollywood, 1993) Archive of seven sketches featuring the highly-modified futuristic vehicles from the film, accomplished in blue pencil by artist Simon Murton. Also includes an original design sketch of the logo for the vehicle maker, "Roto Disc", measuring 8 in. x 7 in. and accomplished in ink and aquatint. Each approx. 20 in. x 24 in. Note: only one shown. From the collection of art director David L. Snyder. **$300 – $500**

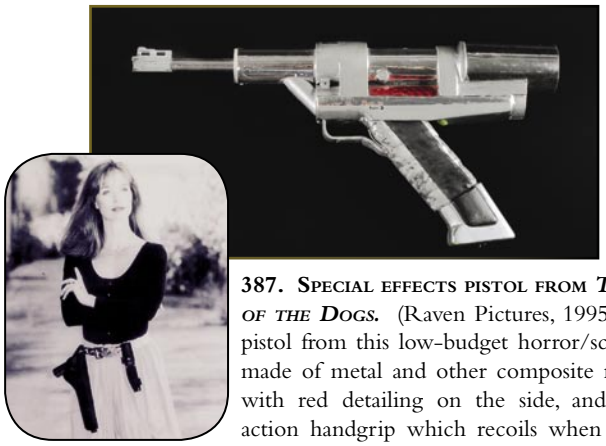
383. PISTOL MADE FOR *SUPERNOVA*. (MGM/UA, 2000) This piece is constructed of machined aluminum parts, with a coil visible through a translucent window in the top of the barrel. This piece was acquired directly from the propmaker who made it for the film, and measures 16 in. in length. Wired to illuminate. Although it is not seen in the final cut of the film, this gun was made for the production and is one-of-a-kind. **$400 – $600**



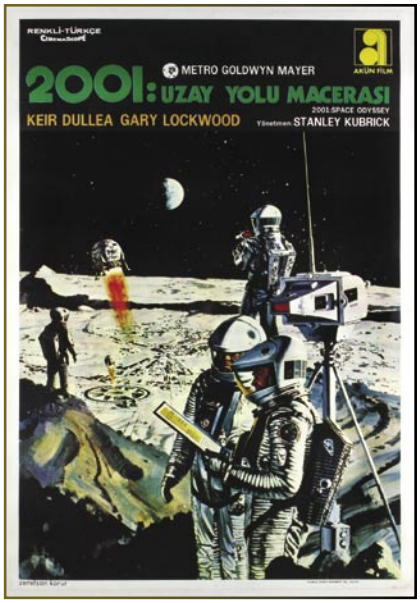
384. BALL GUN FROM *TANK GIRL*. (UA, 1995) This small weapon, used by the "Water and Power" guards, consists of a black handle with a clear plastic tube filled with red balls (used for ammunition). 3 in. in length, and one of only a few made for the film. **$400 – $600**

385. LORI PETTY EAR-PIERCING GUN FROM *TANK GIRL*. (UA, 1995) This one-of-a-kind weapon was used by Lori Petty as Tank Girl in the film. Constructed of pearl-colored molded vaccuform, there are two clear plastic tubes inside filled with multi-colored balls (for ear piercing ammunition) which protrude from the top. According to the propmaker, this was the only one made for the film. Measures 6 1/2 in. in length. **$500 – $700**

386. VILLAIN PISTOL FROM *THEODORE REX*. (New Line, 1996) A gangster weapon from the film starring Whoopi Goldberg and a dinosaur named "Teddy". Definitely one of the most bizarre buddy movies ever filmed! Constructed of molded vaccuform with several molded attachments, this pistol has a light in the front, a moveable trigger and a shoulder strap. This unique gun is 16 in. in length. **$500 – $700**



387. SPECIAL EFFECTS PISTOL FROM *TWILIGHT OF THE DOGS*. (Raven Pictures, 1995) Silver pistol from this low-budget horror/sci-fi film, made of metal and other composite materials with red detailing on the side, and spring-action handgrip which recoils when handled properly. This piece was acquired directly from the producer of the show and is one of only two in existence. 12 in. in length. **$400 – $600**



388. *2001: A SPACE ODYSSEY* ONE-SHEET POSTER (TURKISH). (MGM, 1968) Condition: A. Linen-backed. 27 in. x 39 in. **$300 – $500**

389. KEVIN COSTNER COLT .38 SPECIAL FROM *THE UNTOUCHABLES*. (Paramount, 1987) Colt .38 Special revolver, rendered non-firing, used by Costner in his role as mob-fighting Treasury agent Eliot Ness. The barrel is stamped "Official Police 38 Special Ctg". Clearly seen in the rooftop chase scene, where Costner chases Frank Nitti and refrains from taking a clear shot at him – only to throw him off the rooftop after making the arrest! An excellent, highly-visible prop weapon from the film. Originally acquired from Ellis Props of Hollywood. **$2,000 – $3,000**

390. ROBERT DENIRO TUXEDO FROM *THE UNTOUCHABLES*. (Paramount, 1987) Black tuxedo jacket and pants, white shirt, black tie, shirt buttons and cufflinks, worn by DeNiro as Al Capone in this Academy Award-winning film with a star-studded cast. Armani label inside jacket breast pocket is printed *"Al Capone"*, and pants are written *"Par*[amout]*"* in the waistband. White vest is not present. The shirt is not screen-worn, but all pieces were purchased directly from Paramount as *Untouchables* wardrobe. This tuxedo is worn by DeNiro in the famous "Baseball" scene when he dispatches with one of his disloyal subordinates. A fantastic costume from this memorable gangster film, which received an Academy Award nomination for Best Costume Design. **$2,000 – $3,000**

391. THREE-BARREL PISTOL FROM *WATERWORLD*. (Universal, 1995) This background pistol was used in the "most expensive film ever made", starring Kevin Costner. The three-barreled weapon is constructed of metal and resin, with extensive "natural" fiber used as coiling around the grip and barrel. A one-of-a-kind prop that is an ideal example of the weapons made for the film in that it has the typical construction of a futuristic, yet home-made, weapon. **$300 – $400**

392. BRIAN COX SUIT FROM *X-MEN 2: X-MEN UNITED*. (TCF, 2003) Grey wool single-breasted suit jacket and pants, worn by Brian Cox in his role as William Stryker. Both jacket and pants have internal Claymore Clothes label printed *"X-MEN 2, BRIAN COX"*. **$600 – $800**

393. RADAR WEAPON FROM *ZONE TROOPERS.* (Altar Productions, 1985) This is a weapon from the bizarre film starring Timothy Van Patten as a World War II combat soldier stranded behind enemy lines – who happens to run in to a space ship full of aliens! (The plot is similar in idea to the Arnold Schwarzenegger Predator film). Constructed of plumber's copper pipe with brass metal tubing and trigger mechanism, along with a radar dish (made from a Frisbee!) painted and utilized as the radar dish/barrel, this is one of only a few known to exist. Measures 21 in. in length. **$600 – $800**

394. COMMUNICATOR/ALIEN WEAPON FROM *ALIEN NATION.* (Fox TV, 1989-91) A rare communicator/weapon from the television series based on the James Caan film of the same name. This rare piece (only two known to exist) is constructed of black fiberglass with aluminum tip and grid, along with a push-button trigger mechanism that illuminates a yellow Lucite display. Approximately 5 in. in length, this weapon is the finest known of the two examples. **$500 – $700**

395. BUNKER FAMILY TELEPHONE FROM *ALL IN THE FAMILY.* (CBS-TV, 1971-79) Vintage Western Electric black desk telephone with rotary dial, used by the Bunker family throughout the series. A fixture on the living room set, it was used by all four principle cast members during this long-running and critically-acclaimed series, and remains in very good condition. Originally acquired from the Great American Prop & Wardrobe Company. **$1,500 – $2,500**

396. DON KNOTTS' POLICE REVOLVER FROM *THE ANDY GRIFFITH SHOW.* (CBS-TV, 1960-68) Colt .38 Special police revolver, rendered non-firing, used by Knotts in his memorable role as Deputy Barney Fife – the only gun-carrying police officer in the town of Mayberry! The bluing is quite worn given the gun's age and production use, and some rust is evident on the leading edge of the cylinder, but overall the gun remains in very good condition. A fantastic prop from this beloved series. Originally acquired from the Ellis Prop Company of Hollywood. **$3,000 – $5,000**

397. PPG PISTOL FROM THE *BABYLON 5* PILOT EPISODE. (Syndicated TV, 1994-98) This original PPG (Phased Plasma Gun) pistol was used in the pilot episode/movie entitled "The Gathering". It is constructed of molded fiberglass with a grip that folds away from a flat, equally-sized body painted black with a grey stripe. There were four of these made, and currently there is only one other still known to exist. This particular one is the close-up piece that was made for the star of the show. The original design of the famous PPG was changed drastically after the pilot episode, although it was used a couple of times later in the series as an alien weapon. The pistol was originally acquired from a propmaker for the show; it measures 9 in. in length, fully extended. Note: an image of this weapon appears on page 74 the 1996 book entitled Creating Babylon Five. Extremely rare and important, this is literally the very first PPG created for the show! **$3,000 – $4,000**

398. *Babylon 5: Crusade* rope pistol from pilot episode. (Syndicated TV, 1999) Small pistol with brown horn-like handle, encompassed by two cables wrapped around a spike-like barrel. 6 in. in length. In the pilot episode, this piece appears as one of the alien weapons in the collection of an archaeologist. Each one represents a form of alien technology far surpassing our own. This piece was acquired directly from the propmaker who built it. **$500 – $700**

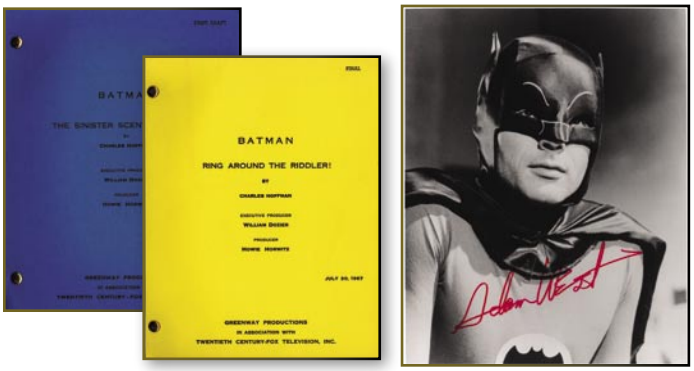
401. Double-horned gun from *Babylon 5: Crusade*. (Syndicated TV, 1999) A double-horned pistol, built with an organic looking grip and an orange crystal barrel tip above and below the handle. Measures 8 in. tall. Seen in the archaeologist's collection of alien weapons, this piece was acquired directly from the propmaker who built it for the series. **$600 – $800**

399. Small pistol from the *Babylon 5: Crusade* pilot episode. (Syndicated TV, 1999) This pistol, constructed of turned aluminum and other metals, features a bronze-colored pointed barrel with a strange, gothic-like ring encircling the barrel. Measuring 12 in. in length, this is one of the weapons featured on the archaeologist's wall – an alien weapon from long ago that had recently been discovered. This piece was acquired directly from the propmaker who built it for the series. **$500 – $700**

402. Hero PPG assault rifle from *Babylon 5*. (Syndicated TV, 1994-98) An extremely well-made prop weapon, constructed of black-painted resin and machined metal, with attached sight and shoulder strap. Carried by Jeff Conaway, who played Zack Allen, in addition to other main characters. Measures 30 in. long. **$2,000 – $3,000**

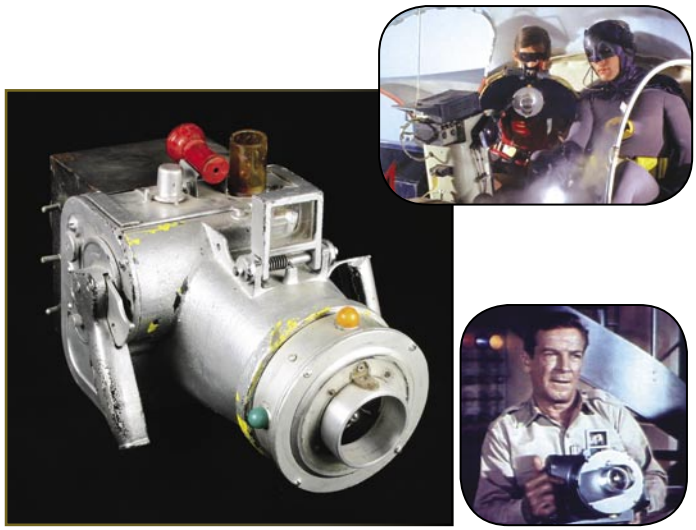
400. Long PPG rifle from the *Babylon 5* pilot episode. (Syndicated TV, 1994-98) This is the exceedingly rare original PPG ("Phased Plasma Gun") rifle used in the pilot episode/movie of the series entitled "The Gathering". It is constructed of hollow fiberglass with a grip on the bottom and a support grip on the left side. There were four of these originally made, and currently there is only one other still known to exist. This particular rifle is the close-up version that was made for the star of the show. as evidenced by the fact that it has a hollow top piece which housed a red laser light that has since been removed (this is the only one of the four made that had this light). This was the original design of the famous PPG rifle, which changed design drastically after the pilot episode. The rifle measures 36 in. in length. Note: an image of this weapon appears on page 74 of the 1996 book entitled Creating Babylon 5. **$2,000 – $3,000**

403. Working PPG rifle from *Babylon 5*. (Syndicated TV, 1994-98) This very rare PPG ("Phased Plasma Gun") rifle was used throughout the series and was acquired from the propmaker who made it for the show. It is the standard PPG rifle and is constructed of molded resin with a metal barrel, and a switch on the left side which activates electronic lights. Other lights are activated by the microswitch trigger. This piece is extremely rare and important, as it is one of the main guns from the show and is the working, close-up model. Measures 21 in. in length, and in excellent condition. **$2,500 – $3,500**



404. PAIR OF SCRIPTS FROM *BATMAN*. (ABC-TV, 1966-68) Two original production scripts from the classic Batman television series starring Adam West (Batman) and Burt Ward (Robin), from the episodes "The Sinister Scent of Lilacs (First Draft - October 26, 1967) and "Ring Around the Riddler!" (Final Draft - July 20, 1967). Each in remarkable condition for their age. Accompanied with a signed photograph of Adam West in character as Batman. **$300 – $500**

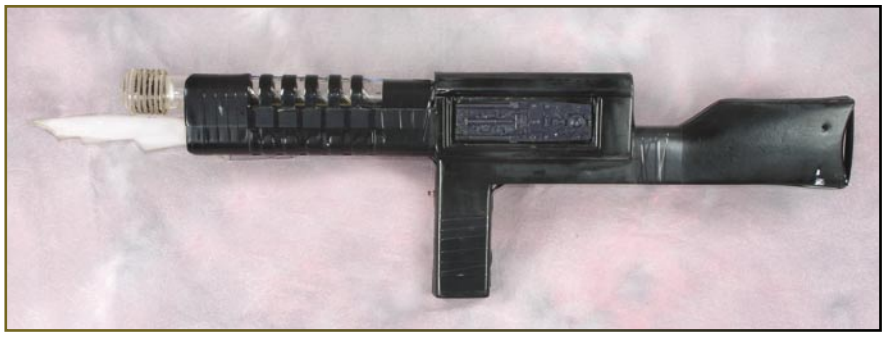
406. BATGIRL BELT BUCKLE FROM *BATMAN*. (ABC-TV, 1966-68) This screen-used belt buckle is made from die-cut sheet metal, with Batgirl Bat logo custom painted in bright yellow and dark purple. The buckle is seen prominently on Batgirl Yvonne Craig during her regular appearances. Also included in this lot is an original 5 in. x 7 in. Batgirl/Yvonne Craig fan club card with printed signature, and an 8 in. x 10 in. publicity photograph of Batgirl autographed personally by Craig.
$1,500 – $2,500



405. LASER WEAPON FROM THE 1966 *BATMAN* FEATURE FILM, LATER USED IN *VOYAGE TO THE BOTTOM OF THE SEA*. (TCF, 1966 and ABC-TV, 1964-68, resp.) This bizarre laser weapon was used several times in the *Voyage to the Bottom of the Sea* series, most notably in the episodes "Monster from the Inferno" and "Attack". It was also used in the 1967 20th Century Fox feature production of Batman starring Adam West and Burt Ward – in the opening scenes of the film, Batman and Robin are flying in the Batcopter and use this prop as a device to track the Penguin's yacht (a front "bat" façade was added to the prop). The basic component in the weapon is a camera that was painted several colors throughout the series, with the final version being silver. There are four functioning lights around a functioning lighted tip, all custom installed at the studio. Only the shell is that of a camera as all of the internal components have been completely removed and modified to make this laser weapon. Sights and other attachments have also been added to give the piece more of an Irwin Allen style. An additional black metal housing attaches at the rear, with screw-holes that match up exactly with those on the camera. One of the true prizes of this collection of sci-fi weapons, as anything from the original production of Batman is highly sought after. This piece is historically important, in that it's a great example of how some props were used and re-used many times in 1960s camp television, especially in these two important shows of the science-fiction / fantasy genre. This piece is 20 in. in length and is absolutely unique.
$5,000 – $7,000

407. GOTHAM CITY MOVIE MARQUEE FROM *BATMAN*. (ABC-TV, 1966-69) Backlit Plexiglas marquee, red letters on a white background reading "Low Midnight and Invaders from Mars" (a humorous twist on "High Noon"), fastened to a metal light box. Measures 49 in. (wide) x 22 in. (tall) x 7 in. (deep). Seen in front of a Gotham City theater in the series.
$3,000 – $5,000

408. MR. FREEZE JUMPSUIT FROM *BATMAN*. (ABC-TV, 1966-69) Khaki jumpsuit with olive green zippers on the pockets, and internal studios cleaning tag. Worn ny one of the three actors to portray Mr. Freeze (Eli Wallach, George Sanders or Otto Preminger). *Note: reference image shows Preminger in a similar jumpsuit.* **$3,000 – $5,000**



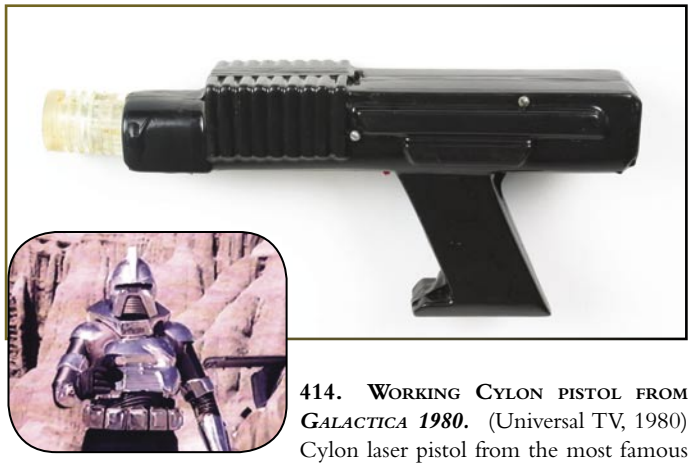
409. Hero Cylon rifle from *Battlestar Galactica*. (ABC-TV, 1978-79) This rifle was used in numerous episodes throughout the series by the Cylons, the main enemy of the Galactica fleet. This rare working version of the rifle is constructed of black vaccuform, incorporating a trigger that illuminates an intricate row of lights in the clear barrel. Black decorative Cylon designs are also featured on either side of the stock and on the bayonet. There are only two working Cylon rifles known to exist, and this is the only one with the bayonet, making it the finest and most complete Cylon rifle known to exist. Measures 36 3/4 in. in length, including the bayonet. **$4,000 – $6,000**

410. Numo rifle from *Battlestar Galactica*. (ABC-TV, 1978-79) The Numo rifle is based on a working Sheridan pellet gun with additional metal attachments at the sight and a custom stock. Seen in the episode "The Long Patrol", in which Apollo (portrayed by Richard Hatch) is stranded on a distant planet. Extremely rare, this is one of only a few examples known to exist and is certainly the best one known. Measures 37 in. in length. **$800 – $1,200**

412. Working Eastern Alliance gun from *Battlestar Galactica*. (ABC-TV, 1978-79) This working Eastern Alliance rifle was used throughout the television series, and is constructed of black vaccuform plastic with a depressible trigger which illuminates an intricate row of lights in the clear barrel. There is also a row of running red lights along either side of the barrel. This weapon still has the metal shoulder stock and prod at the front, and measures 33 in. in length. Of the two known to exist, this one is by far in the best condition. An extremely rare and desirable piece from this classic sci-fi series, which attempted to capitalize on the popularity of *Star Wars*. **$3,000 – $5,000**

411. Western Alliance rifle from *Battlestar Galactica*. (ABC-TV, 1978-79) This extremely rare Western Alliance rifle – the only one of its kind known to exist – is constructed of heavy molded rubber with a large Lucite tip. It was originally created for use as an Earth Directorate rifle for the Buck Rogers in the 25th Century feature film, and then migrated over to the Battlestar production for use by the Western Alliance. A great rifle, responsible for defending two different sci-fi universes! **$600 – $800**

413. Small pocket blaster from *Galactica 1980*. (Universal TV, 1980) The exceedingly rare derringer-style pistol was used extensively by the two stars of the series, Kent McCord and Barry Van Dyke. Constructed of two silver, orange, and black-painted fiberglass shells, with a depressible trigger that illuminates a clear tip (the wiring has since been removed). An important piece of *Galactica* history, this is the only "working" blaster of this style currently known to exist. Measures 4 1/4 in. in length. **$800 – $1,200**

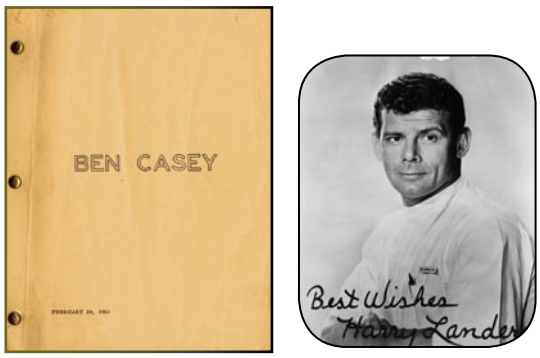


414. WORKING CYLON PISTOL FROM *GALACTICA 1980*. (Universal TV, 1980) Cylon laser pistol from the most famous episode of the series, "The Return of Starbuck", constructed of vaccuform and previously wired with working lights to display a strobe pattern in the Lucite barrel tip. This is the only time in the series that the Cylons used pistols, and this is the only vaccuform example known to exist. Extremely important in the *Galactica* realm, and a great weapon from the most feared of the Galactica enemies. 14 in. in length.
$2,000 – $3,000

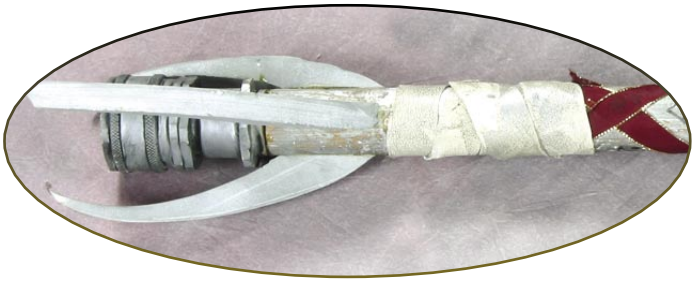
415. WHITE COLONIAL WARRIOR BLASTER FROM *GALACTICA 1980*. (Universal TV, 1980) This blaster was used in the episode "Galactica Discovers Earth", and is one of only two white blasters currently known to exist. Constructed of molded fiberglass with a depressible trigger that illuminates the tip, it is the same style as the black *Galactica* blasters, but is painted in a white scheme for certain scenes. It is also possible that this blaster was used in the first season of *Galactica*. Measures 12 in. in length. **$2,500 – $3,500**

416. LASER BATON FROM *BATTLESTAR GALACTICA: AGAIN*. Richard Hatch, star of the original *Battlestar Galactica*, took it upon himself to try and revive the classic series. He funded and produced a twenty-minute short film with an updated premise, new characters, and special effects done by Academy Award winning artists. In the film, the main kind of weapon is a long baton with a maroon cloth pattern woven over the surface. Futuristic markings are painted in the exposed areas, and a rubberized three-pronged claw is surmounted on each end, out of which lasers were fired in the series. Only two of these weapons were made. As such, this is an important part of the *Battlestar* legacy, and will pre-date the new *Battlestar Galactica* series which is now in production. Measures 62 in. **$500 – $700**

417. STARBUCK'S BLASTER FROM LAST *GALACTICA 1980* EPISODE "THE RETURN OF STARBUCK". (Universal TV, 1980) This very rare and extremely important blaster was used by Starbuck in the episode "Return of Starbuck", the final episode in which 'Starbuck' returns to a planet to befriend a Cylon and father the mysterious "Dr. Zee". This pistol is used in close-up, and markings distinct to this blaster positively identify it as Starbuck's. Constructed of molded fiberglass with a depressible trigger that illuminates the tip (wiring not present). It is possible that this gun was also used in the first season of *Battlestar Galactica*, but is extremely important as it can be tied to the most popular star of the series in the final episode! 12 in. in length. **$3,000 – $4,000**



418. ORIGINAL PILOT SCRIPT FOR *BEN CASEY*. (ABC-TV, 1961-66) 71-page pilot script dated February 24, 1961 for Ben Casey, the E.R. of the 1960s. From the personal collection of Harry Landers, who played Dr. Ted Hoffman. **$300 – $500**



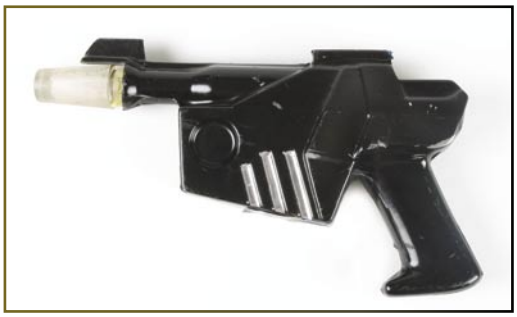
419. PISTOL FROM *BIG BAD BEETLEBORGS.* (Fox Kids, 1996) Laser pistol constructed of red and pink-painted molded resin, with a mock keypad on the left side for force settings. In the reference image, this pistol can be seen in the Beetleborg's holster. Measures 11 in. long. A rare opportunity to acquire a screen-used piece from a children's science-fiction show! **$500 – $700**

420. HERO SCORPIO PISTOL FROM *BLAKE'S 7.* (BBC, 1970s) This very rare and desirable Federation Scorpio pistol was used throughout the later seasons. In *Star Trek* terms, this is the "Phaser"! It is masterfully constructed of machined metal, with working trigger and orange light on the front of the sight. This close-up prop was originally acquired from the BBC. Measures 11 in. in length. Note: images of identical weapons (and possibly this one) appear on pages 42, 44, 56, 69 of the 1997 book entitled Blake's 7: The Inside Story, as well as color photographs on the pages between pages 96 and 97. Possibly the only one in private hands, this weapon is in excellent condition. **$1,500 – $2,500**

421. ALIEN PISTOL FROM *BLAKE'S 7.* (BBC, 1970s) The is the Federation pistol used throughout the series run. Constructed of molded resin, the pistol has an extendable shoulder stock made out of a car antenna. Originally acquired from the BBC. It is 20 in. in length. Note: photographs of identical weapons (and possibly this very one) appear on pages 18, 36, 41, 61, and 62 of the 1997 book entitled Blake's 7: The Inside Story. One of the few (and maybe the only one) in private hands. **$1,500 – $2,000**

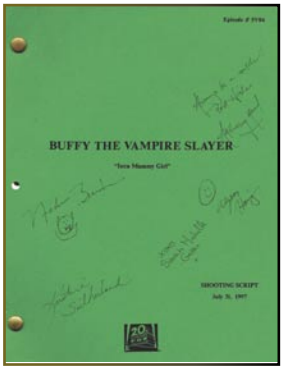
422. LIBERATOR PISTOL FROM *BLAKE'S 7.* (BBC, 1970s) The very rare Liberator weapon used throughout this British science-fiction series. Constructed of a dense black lacquered fiberglass with a machined acrylic rod which is illuminated by a depressible trigger. Also included is the holster with original belt and battery pack. This is widely considered to be one of only two working original models from the show, and of the two, the only one that is complete. Originally acquired from the BBC, this key weapon from the series is approx. 16 in. in length. Note: a photograph of designer Ian Scoones original design for this weapon appears on page 16 of the 1997 book Blake's 7: The Inside Story, as well as photographs of identical weapons (and possibly this one) on pages 22, 38, 50, and 74. **$2,000 – $3,000**

423. TRIO OF ORIGINAL *BRADY BUNCH* SCRIPTS. (ABC-TV, 1969-74) Three original production scripts from the episodes "And Now a Word from our Sponsor" (Revised Final Draft - August 27, 1971), "Ghost Town, U.S.A." (Final Draft - May 1, 1971), and "Juliet is the Sun" (Final Draft - June 28, 1971). Some wear from production usage. **$300 – $500**



424. HERO LASER PISTOL FROM *BUCK ROGERS IN THE 25TH CENTURY.* (NBC-TV, 1979-81) This is the alternate style of the Earth Directorate pistol. A very rare gun, it is seen in many episodes (first painted gold, and then later painted black with three lines on the body) and used by a number of different starring actors, including Jaime Lee Curtis in the episode "Unchained Woman", as well as Wilma (played by the lovely Erin Gray), and then later by Hawk and Buck himself. There were rubber ones made, as well as solid resin castings, but of the few working examples in existence, this is the finest. It is constructed of vaccuform plastic with internal wiring, designed to light the translucent tip. Measures 12 in. in length. **$1,500 – $2,000**

425. HERO DRACONIAN BLASTER FROM *BUCK ROGERS IN THE 25TH CENTURY.* (NBC-TV, 1979-81) This Draconian pistol was used by Princess Ardala's fleet in the feature-length film as well as in the television series episodes entitled "The Awakening" (the pilot), "Escape from Wedded Bliss", "Ardala Returns", and "Flight of the War Witch". Constructed of molded fiberglass, a push-button trigger activates a strobe effect in the tip, and a cord at the base of the grip is designed to be connected to an external power source. There were rubber blasters made, as well as solid resin castings, but of the few working examples in existence, this is the finest. Measures 16 in. in length. **$1,500 – $2,000**



426. *BUFFY THE VAMPIRE SLAYER* FIRST SEASON CAST-SIGNED SCRIPT. (WB/UPN, 1997-2003) 56-page shooting script dated July 31, 1997 for the episode "Inca Mummy Girl". Signed on the cover (in person!) by Sarah Michelle Gellar, Kristine Sutherland, Alyson Haig, Anthony Head and Nicholas Brendan. **$300 – $500**

427. EVIL SNOWMAN'S CANDY CANE WEAPON FROM *BUMP IN THE NIGHT.* (Children's Television, 1994-95) From the stop-motion animated classic, this evil snowman's candy-cane gun is constructed of classically-painted red and white striped metal, with a trigger and sight. Measures 13 in. long. **$600 – $800**

428. VINTAGE ANIMATION CEL FROM 1960S-ERA *CAP'N CRUNCH* COMMERCIAL. Two cels – the Cap'n, and the background – joined to create the finished image. Originally mastered by Jay Ward, creator of the *Cap'n Crunch* character, who is also known for such other cartoon creations as Rocky and Bullwinkle, Dudley Do-Right, and George of the Jungle. Measures approx. 12 in. x 9 1/2 in. **$300 – $500**

429. RET TURNER COSTUME SKETCH OF CAROL BURNETT FOR *THE CAROL BURNETT SHOW.* (CBS-TV, 1967-78) Sketch of Burnett wearing a purple top with matching boots and a pair of polka dot shorts with suspenders. Accomplished in ink on a 14 in. x 17 in. piece of artist's illustration paper, stapled at the corners to a larger piece of black board. **$300 – $500**

430. Angel miniature aircraft from *Captain Scarlet and the Mysterons.* (Century 21 TV, 1967) Exquisitely-detailed resin miniature, with numerous Angel markings and decals, distinctive canted wings and front canard, and miniature female pilot visible through the clear canopy. The aircraft is painted white with studio weathering and red stripes, as seen in nearly every episode of the series! Measures 23 in. long. A great miniature from this 1960s series, which attempted to push the limits of "supermarionation" as a new production technique. **$12,000 – $15,000**

431. Costume sketch of Stuart Whitman for *City Beneath the Sea.* (NBC-TV, 1971) Sketch of Stuart Whitman in his role as Adm. Michael Matthews, the director of the undersea city complex in Irwin Allen's *City Beneath the Sea.* Accomplished in gouache and ink on a 14 1/2 in. x 19 1/2 sheet of artist's illustration board, by veteran Allen art director Paul Zastupnevich. Includes hand-written costuming notes on the left and right margins in pencil. Exhibits some cracks and wear from production. **$400 – $600**

433. Pistol from *Cleopatra 2525.* (Syndicated TV, 2001) Futuristic pistol constructed of vaccuform and rubber, painted in a black and crème-white color scheme. Acquired directly from the production company in New Zealand that made it for the show, this weapon is 9 in. in length. **$400 – $600**

432. Morphing arm gun from *Cleopatra 2525.* (Syndicated TV, 2001) This rifle was used in the syndicated science-fiction series Cleopatra 2525. Constructed of vaccuform plastic and rubber, this incredible alien weapon was designed to fit over the actor's arm and give the appearance of a morphing weapon. Acquired directly from the New Zealand production company that constructed it for the show. Measures 23 in. in length. **$400 – $600**

434. Grenade launcher from *Cleopatra 2525.* (Syndicated TV, 2001) Assault-style grenade launcher constructed of black-painted vaccuform and rubber, with a large cylindrical barrel and pistol grip. Acquired directly from the New Zealand production company that made it for the show, this weapon is 22 in. in length and a fine example of overseas syndicated prop fabrication for the U.S. markets. Some of the back paint is chipping, but easily repaired. **$300 – $500**

435. PERTWEE RIFLE FROM *DR. WHO*. (BBC Television) Possibly the most famous gun ever used on *Dr. Who* (and by possibly the most famous "Doctor") is the pistol-rifle used by Pertwee in the 1970's episodes "Frontier in Space" and "Invasion of the Dinosaurs", among others. Constructed of a dense material with liberal use of Perspex and other illuminating details, the rifle has a trigger which activates lights in the circular center. This gun was originally black, but was repainted silver when it was sent to Pinewood studios for use in "Frontiers in Space". The original details from the gun's recesses are still intact, and can be seen in many publicity photos. Originally acquired from the BBC, this is an incredible specimen of 1970's British science-fiction, and is one-of-a-kind. Measures 32 in. in length. **$3,000 – $5,000**

438. HAPPINESS PATROL PISTOL FROM *DR. WHO*. (BBC Television) A large rifle used by the "Happiness Patrol" in this classic British science-fiction series. It is constructed of red and silver-painted molded fiberglass with sight, yellow cylindrical ammunition clip and silver-painted muzzle. Known as the "Fun Gun", it is 31 in. in length. Originally acquired from the BBC, and quite possibly the only example in private hands. **$1,200 – $1,500**

436. DALEK RIFLE FROM *DR. WHO*. (BBC Television) An extremely rare Dalek trooper gun used in the episode "Resurrection of the Daleks", among others. Constructed of fiberglass, wood, and plastics, this gun is wired to illuminate and is representative of perhaps the most famous and feared enemy in *Dr. Who* history –.the Daleks. Originally acquired from the BBC, this may be one of only two or three in existence. Measures 20 in. in length. **$1,200 – $1,500**

439. CYBERMAN GUN FROM *DR. WHO*. (BBC Television) This working weapon was used by the Cybermen in the final episode of *Dr. Who* – the longest running science-fiction series in television history (nearly 30 years) – entitled "Thirty Years of the Tardis". Constructed of silver and black-painted molded vaccuform with chrome detailing, the gun has a trigger that illuminates a purple Perspex barrel with a strobe effect. Nylon shoulder strap is attached to the frame. This piece was obtained from the gentleman who portrayed the Cyberman in the episode. Measures 15 in. in length. **$2,000 – $3,000**

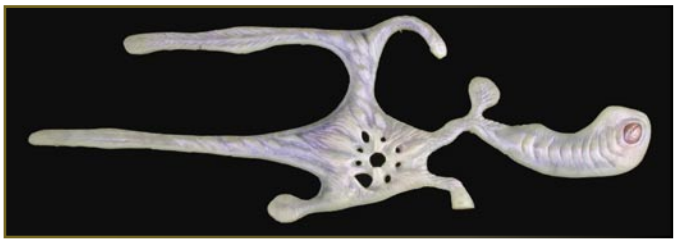
437. TRAVELING SHOW/PLAY GUN FROM *DR. WHO*. (BBC Television) A bizarre looking ray gun from the stage play, and possibly the television series itself. It is constructed of a malleable resin material that was painted and gripped by a hand before it was thoroughly dry. Obviously, the producers wanted a prop pistol in a short amount of time, and this was the result – not an uncommon practice for low-budget television. The barrel is constructed in a very flat style and the piece is quite futuristic looking. It is 9 in. in length, and is an important piece of *Dr. Who* history. **$700 – $900**

440. Hero pistol from *Assault on Dome 4*. (Sci-Fi Channel, 1996) The working pistol used in this cult classic. Constructed of grey, black, and red painted molded resin (possibly a modified toy gun, which would not be out of the ordinary for such a low-budget production) around functional insides, this piece has a trigger mechanism that operates an illuminating tip. Acquired directly from the propmaker who built it for the production. A unique prop, 10 in. in length. **$400 – $600**

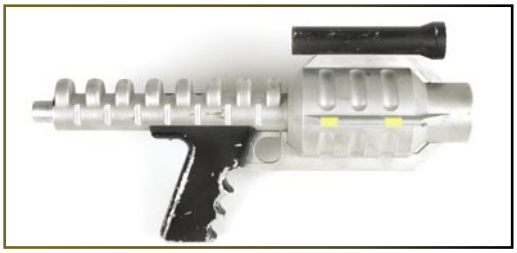
441. Working rifle from *Earth 2*. (NBC-TV, 1994-95) This large rifle was used by actors Clancy Brown and Antonio Sabato, Jr. in this short-lived Steven Spielberg produced television series. Seen frequently throughout the series, this is certainly the main rifle of the Earth Colonists. There were only three constructed, all having working lights at the front of the aluminum handle. This example is constructed of an aluminum shell around a molded resin weapon; the other two had working machine guns inside of the shell, and have since been dismantled. The working guns were used in other productions and the shells were discarded, repainted, reused, etc. thereby making this the only (and best!) original example left in existence. 46 in. in length. **$3,000 – $5,000**

442. *Earth: Final Conflict* organ crystalling grenade. (Syndicated TV, 1997-2002) This is the hand-wielded throwing device used to blind and disable victims on this syndicated show. It is constructed of a hard foam with an iridescent green skin (to give off a colorful effect under the hot lights). It is extremely rare and was obtained originally from the propmaker of the Canadian production. Measures 8 in. in length. *Note: some foil missing and/or torn.* **$300 – $500**

443. *Earth: Final Conflict* arm-mounted Skrill. (Syndicated TV, 1997-2002) This is the working Skrill gun used throughout the series, constructed of silicone to resemble a parasite form, which fits over the forearm to create this unusual weapon. It is extensively wired, and powered by an external source. In the series, the Skrill weapon is attached to the arm and then used to direct a laser beam on its prey. This is the close-up version of the Skrill, and measures 9 in. in length (mounted). Very rare, as not many of the props from this Canadian-based production were ever released, especially not the working weapons. **$600 – $800**

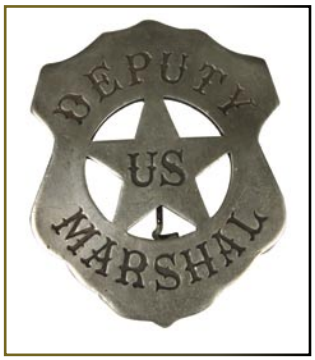


444. Face-Skrill laser parasite from *Earth: Final Conflict*. (Syndicated TV, 1997-2002) This is the Face-Skrill laser parasite used throughout the series, constructed of lavender-painted silicone and designed to fit comfortably over the face. In the series, the Skrill weapon is attached to the face and then is used to send a laser beam to its prey. This is the close-up version of the Face-Skrill (no working models were made) and was obtained directly from the propmaker on the Canadian show. Very rare. **$800 – $1,200**

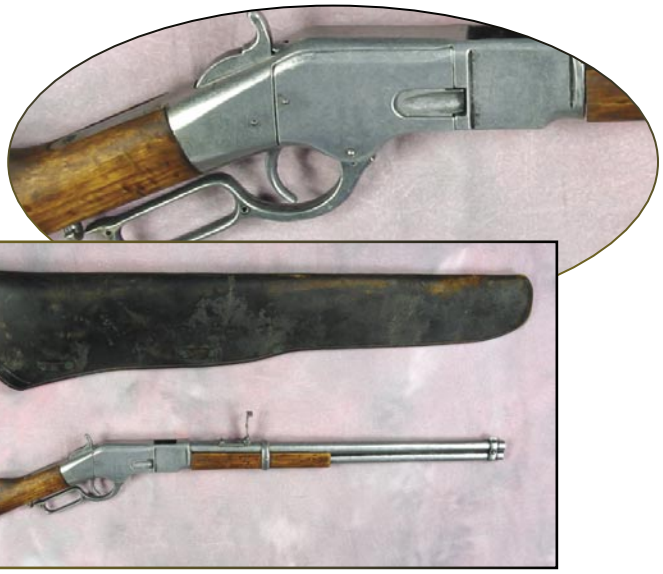


445. Pistol from *Future Fear*. (Canadian/German Television) This silver and black pistol is constructed of machined metal with detachable parts and circular detailing as used in the film. It was originally acquired from the prop department that made it for the production, and measures 14 1/2 in. in length. **$600 – $800**

446. MARIETTE HARTLEY JUMPSUIT AND RIDING COSTUME, ACCOMPANIED WITH WILLIAM THEISS' PERSONAL SCRIPT FROM *GENESIS II*. (CBS-TV, 1973) Custom-tailored purple jumpsuit with wood button accents, worn by Mariette Hartley as Lyra-a in Gene Roddenberry's TV movie, *Genesis II*. This film told the story of a post-apocalyptic world, and spawned the short-lived cult sci-fi TV series *Planet Earth* (starring John Saxxon and Ted Cassidy). Also accompanied with a beautifully designed four-piece costume, consisting of a suede leather wraparound top with ties, unique chap-type wraparound leggings, a weaved insert belt and full-length suede horse riding cape. Both of these costumes were designed by Bill Thiess, Roddenberry's costume designer on the original *Star Trek* TV series. The riding costume can be seen prominently in the opening scenes of *Genesis II*, when co-star Alex Cord is awoken from suspended animation by Hartley. Finally, the lot includes an original *Genesis II* script (not shown) with handwritten notations by William Theiss, and his handwritten signature at the upper right corner. **$800 – $1,200**



448. KEN CURTIS DEPUTY MARSHAL BADGE FROM *GUNSMOKE*. (CBS-TV, 1955-75) Burnished metal badge with pin back, embossed "U.S. Deputy Marshal". Worn by Ken Curtis as Deputy Festus Haggin on the show. Originally acquired from Ellis Props of Hollywood. **$1,200 – $1,500**



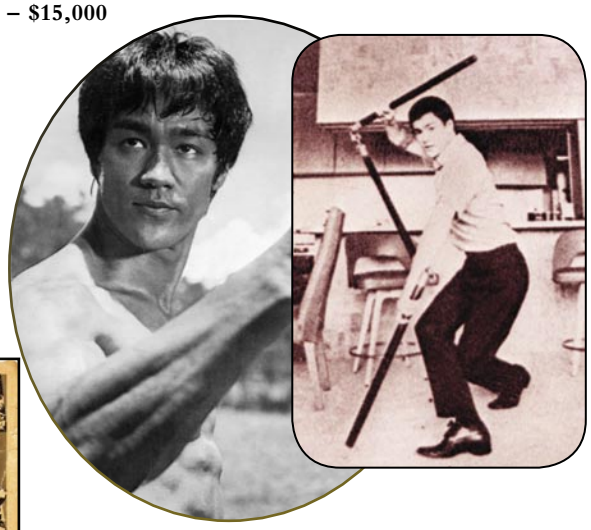
449. PROP WINCHESTER RIFLE AND HOLSTER FROM *GUNSMOKE*. (CBS-TV, 1955-75) Prop rifle modeled after a Winchester lever-action carbine, with metal barrel and wood stock. The rifle has an adjustable sight, and working trigger, hammer and cocking mechanism, suggesting that this is a close-up weapon. The barrel has been plugged, rendering the rifle non-firing, and the rifle is accompanied with a black leather holster (for carrying on horseback). Used throughout the series by various actors. Originally acquired from Ellis Props of Hollywood. **$800 – $1,200**

447. JAMES ARNESS MARSHAL'S BADGE FROM *GUNSMOKE*. (CBS-TV, 1955-75) Burnished metal badge with pin back, embossed "U.S. Marshal", worn by James Arness as Marshal Matt Dillon. Originally acquired from Ellis Props of Hollywood. **$1,500 – $2,500**

450. SET OF PROP COLT PEACEMAKER PISTOLS FROM *GUNSMOKE*. (CBS-TV, 1955-75) Pair of matching Colt Peacemaker pistols made of black-painted cast iron (each a single piece of metal), used by extras in the series. These were known as "holster stuffers". Originally acquired from Ellis Props of Hollywood. **$500 – $700**

451. JAMES ARNESS COSTUME FROM *HOW THE WEST WAS WON*. (ABC-TV, 1977) A fantastic frontiersman's or trapper's costume, consisting of a brown vinyl jacket with faux fur-trimmed cuffs, fringe sleeves, and ornate bead embroidery on the front lapel. Handwritten inside in black letters, *"J.A."* Accompanied with a pair of matching pants with fringe, pair of Acme boots with fabric overlay designed to resemble handmade moccasins, and a leather belt with attached sheath. This stunning frontier costume was worn by James Arness as Zeb Macahan in this late 1970s mini-series. **$2,500 – $3,500**

453. BRUCE LEE PERSONAL THREE-SECTION STAFF. Three-section staff constructed of black-painted wooden clubs connected with heavy steel rings and collars. This fantastic martial arts weapon was originally sold on March 19, 1994 as part of the Bruce Lee collection consigned by George Lee, a close friend and student of Bruce Lee who designed and built training equipment and martial arts weaponry for the late master. George Lee also made martial arts equipment for Steve McQueen and James Coburn. This was Bruce Lee's personal three-section staff, used for exercise and fluidity drills. Some paint chips to the end clubs; overall, in very good condition. Measures 74 in. fully extended.
$12,000 – $15,000



452. TRIO OF *GREEN HORNET STRIKES AGAIN* (SERIAL) LOBBY CARDS. (Universal, 1939 & 1940) Chapter 3 "Flying Coffins" (Condition: A), Chapter 4, "A Night of Terror" (Condition: A) and the title card (Condition: B). Minor chipping to some corners. **$600 – $800**

THE BLACK BEAUTY CAR FROM *THE GREEN HORNET*

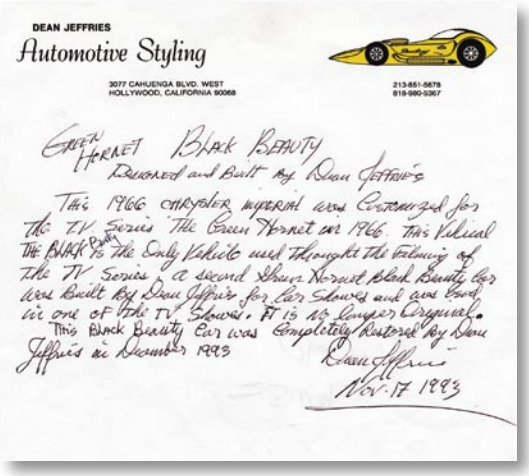
"…Another challenge for the Green Hornet, his aide Kato, and their rolling arsenal, the Black Beauty"

454. (ABC-TV, 1966-67) This is the No. 1 or "hero" Black Beauty car, specially fabricated for close-ups and special effects work, and seen in every episode of the classic Green Hornet series as well as the 1974 feature film.

The Green Hornet featured Van Williams in the title role, and introduced a young Bruce Lee to American audiences as Kato, *The Green Hornet's* highly skilled right-hand man. This was Bruce Lee's first major U.S. acting role, and his unique style of martial arts made him an instant star. His trusty nunchaku weapon and amazing physical speed and agility enlightened Americans to the elegance and lethality of the Asian martial arts, and his Jeet Kun Do hybrid style of fighting became one of the most imitated of all of the Asian fighting disciplines.

The Black Beauty car itself was literally the third star of the show. It is based on a 1966 Chrysler Imperial, powered by a 440 cu. in. V8 with 350 bhp and 480 lb. ft. of torque @ 2800 rpm. Power is transferred to the wheels via a three-speed automatic transmission. To transform it into the Green Hornet's specialized crime-fighting vehicle, Twentieth Century Fox employed custom car maker Dean Jeffries, who would go on to build the Monkee Mobile for The Monkees, the vehicles for Logan's Run, the Landmaster from Damnation Alley, and the futuristic cars for Death Race 2000 among many other engineering credits.

Jeffries began by stretching the inside of the vehicle to accommodate the control panels and provide more room for filming. Though the inside of the car was stretched, the outside dimensions remained the same to retain the car's stealthiness. The car was cut at the back end, and Jeffries added 14 in. to the top. He then re-designed the doors, removing the door handles and replacing the opening mechanisms with electric switches.



DEAN JEFFRIES
Automotive Styling
3077 CAHUENGA BLVD. WEST
HOLLYWOOD, CALIFORNIA 90068
213-851-5678
818-980-5367

Green Hornet Black Beauty
Designed and Built by Dean Jeffries

This 1966 Chrysler Imperial was Customized for the TV Series The Green Hornet in 1966. This Vehical The Black Beauty is the Only Vehicle used Throughout the Filming of the TV Series. A second Green Hornet Black Beauty Car was Built by Dean Jeffries for Car Shows and are Used in one of the TV Shows. It is no Longer Original.
This Black Beauty Car was Completely Restored by Dean Jeffries in December 1993
Dean Jeffries
Nov. 17 1993

Then came the fun part. Jeffries added trap doors on the front and rear of the car, which housed rockets, along with a center gun barrel that spewed non-lethal Green Hornet gas in the front. The back had similar rockets on each side and a center gun barrel that could lay down grease to foil pursuers. Retractable girders/rams were also added at each front and rear corner which held the car to the rotating garage floor, allowing it to be flipped and hidden from sight. The hood of the trunk was modified to contain a small homing/tracking device, which ejected from the top of the trunk. A rotating rear license plate disguised the Black Beauty's identity, as well as retractable brooms behind the rear tires, which were designed to wipe away the tire tracks (this function was never used in the series). The front windshield was replaced with a "Hollywood" windshield, specially made with no tinting to allow filming from the outside of the car. A small trap door in the rear window allowed the Green Hornet to fire on pursuers from the safety of the back seat, and the front headlights – perhaps the car's most distinctive feature – flipped to reveal dual green lamps.

Inside, the modifications are even more dramatic and well-constructed. The passenger side of the front seat has retractable consoles underneath the dashboard, housing a monitor and control system for the trunk-mounted surveillance device, as well as a retractable control panel to operate all of the exterior features, replete with toggle switches and indicator lights. The glove compartment opens to reveal a rotary phone, with Green Hornet logo on the dial.

In the back seat, the Green Hornet is presented with a similar tracking control module for the surveillance device, as well as a control panel in the passenger-side armrest with toggle switches and indicator lights for the exterior functions, and two concealed gun compartments behind each rear door.

When the series was cancelled in 1967, the car was relegated to Fox's back lot, where it sat for years before being purchased by a Santa Monica woman. It then sat for several more years until she passed away in the mid-1990s, when it was re-sold and transferred to Dean Jeffries' shop on Cahuenga Blvd. in Hollywood for restoration.

Suffering neglect for so many years, the car underwent a complete bumper-to-bumper restoration by Jeffries, who returned it as close to the exact, screen-used condition in which it was built and delivered to Fox.

The car is accompanied with the original California Department of Motor Vehicles paperwork showing Twentieth Century Fox ownership (with vehicle identification number), and a letter of authenticity from Dean Jeffries.

This fully-operational "hero" car remains in excellent, fully-drivable condition, and ready for battle on your local highway. A fantastic part of television history, it is one of the great customized television vehicles of the 1960s, and will forever be associated with its driver – Bruce Lee – the new American celebrity that it created.

Preview available by appointment only at our warehouse facilities.

$200,000 – $300,000

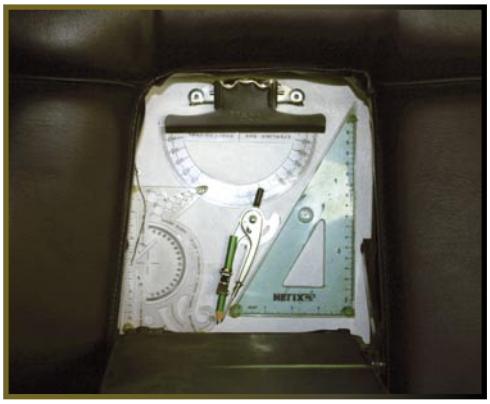
SAI WOO CURIOS
GOLDEN LOTUS CAFE

V 194

The glove compartment opens to reveal a rotary phone.

Monitor and control module for the surveillance device.

Hidden control panel mounted behind driver's side front seat.



Armrest between back seats folds down.

455. RON HOWARD'S LETTERMAN'S SWEATER FROM *HAPPY DAYS.* (ABC-TV, 1974-84) An original Paramount Pictures studio-tailored, light blue wool sweater with three white varsity stripes on the left sleeve, and "J" letter (for Jefferson High School) with track & field Mercury winged-foot insignia sewn on the lower portion. The name "Cunningham" is not present due to studio dry cleaning. This sweater was originally donated by Ron Howard in the 1970s to an animal rights charity auction. A memorable and very displayable piece of television history. **$3,000 – $5,000**

458. JAMES MACARTHUR BADGE FROM *HAWAII FIVE-O.* (CBS-TV, 1968-80) Gold badge with blue enamel, reading *"State of Hawaii – Investigator – Five-O Unit"*. Inscribed on the back *"#4 Shield – D.W. Det."* Worn by MacArthur in his role as Detective Danny Williams. **$800 – $1,200**

456. VINTAGE PAY TELEPHONE FROM *HAPPY DAYS.* (ABC-TV, 1974-84) Vintage pay telephone with rotary dial, used on the set of Arnold's Drive-In by nearly every cast member, including the Fonz (Henry Winkler) to keep in touch with his many girlfriends! A great prop from this long-running series. The handset cradle (on the side of the phone) is slightly bent, and has a break in the metal that has been repaired (can be easily restored). Originally acquired from the Great American Prop & Wardrobe Company. **$800 – $1,200**

459. FLUB-A-DUB PUPPET FROM *HOWDY DOODY.* (NBC-TV, 1947-60) From the spaghetti and meatball-eating sidekick to Howdy Doody, this wooden puppet head known as Flub-a-Dub has a working lower jaw which is wired to move (with the aid of marionette wiring), and is painted yellow and blue with a gold beak. The head has a small hole and some wear, where the original hat was placed (not present). A great vintage piece from this classic 1950s television show! **$6,000 – $8,000**

457. MALT MACHINE FROM *HAPPY DAYS.* (ABC-TV, 1974-84) Vintage Hamilton Beach mixer made of heavy cast porcelain and chrome-plated metal, with mixing cup. Fully operational and in excellent condition. This appliance is visible on the shelf behind the counter in Arnold's Drive-In. Originally acquired from the Great American Prop & Wardrobe Company. **$600 – $800**

460. ELOIS JENSSEN COSTUME SKETCH OF LUCILLE BALL AS MARILYN MONROE FOR THE *I LOVE LUCY* EPISODE "RICKY'S MOVE OFFER". (CBS-TV, 1951-57) An absolutely gorgeous costume sketch, accomplished in gouache on a sheet of artist's illustration paper, showing Lucille Ball (with blonde hair!) wearing a tight-fitting purple evening gown with large white fur shoulder pieces, in the style of Marilyn Monroe. This dress was made for the episode "Ricky's Movie Offer" (aired November 8, 1954), in which Lucy transforms herself into Marilyn Monroe for a chance to get a role in Ricky's new film. This outfit was later modified into a showgirl costume for the episodes "Ethel's Home Town" (aired January 31, 1955) and "Lucy Meets the Queen" (January 30, 1956). Signed in bold black ink by Jenssen at the lower right, and initialed *"O.K. L.B."* by Lucille Ball. Also initialed by show producer Jess Oppenheimer and director of photography Karl Freund. Measures 15 in. x 28 in., matted. Includes additional images of Lucille Ball wearing the finished gown in the episode, as well as a later photograph of Lucy in the dress after it was highly modified into the showgirl costume. A fantastic costume sketch created for a memorable *I Love Lucy* episode! **$4,000 – $6,000**

461. BROWN FEDORA WORN BY DESI ARNAZ IN *I LOVE LUCY*. (CBS-TV, 1951-57) Signature brown fedora with cantered brim, worn by Desi Arnaz in many episodes of this long-running series. Stamped "CBS" in black ink in three different places on the inside band. Originally part of the Jane Withers Lifetime Collection of Hollywood Memorabilia. **$1,500 – $2,500**

462. FLYING SAUCER CONCEPTUAL ART AND CONTROL KNOB FROM *THE INVADERS*. (Quinn Martin Productions, 1967-68) This unusual and interesting lot consists of an original composition art piece, a production illustration of the recognizable flying saucer seen in the classic TV series *The Invaders*, and a prop knob from the actual instrument panel from the full size set of the alien craft. The production art was made utilizing a reduced copy of an image of the proposed flying saucer for *The Invaders*, which was hand painted and tinted over by the show's special effects artisans at Howard Anderson Effects, which is typed in the lower left portion of the piece. The prop knob was fabricated in machined aluminum with a thick acrylic lens affixed to its center. This production illustration is believed to be the original image shown to the executives of Quinn Martin Productions, the producers of this popular sci-fi series starring Roy Thinnes as David Vincent. The knob measures 4 in. in diameter, and the illustration measures 12 1/2 in. x 11 in. **$1,000 – $1,500**

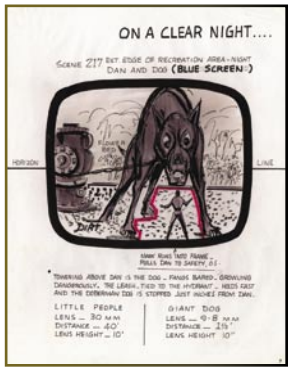
463. MILITARY UNIFORM FROM *THE INVADERS*. (Quinn Martin Productions, 1967-68) Light blue zipper-front uniform jacket with chain-insignia patches on each shoulder, and matching pants with dark blue stripe down each leg. Pants have internal MGM label handwritten *"Invaders"*, and the jacket has an MGM cleaning tag. Believed to have been worn by a guard in this late 1960s sci-fi series. **$800 – $1,200**

464. METAL PISTOL FROM *THE INVADERS*. (Quinn Martin Productions, 1967-68) This exceedingly rare pistol was used by the alien *"Invaders"* in their battle against "David Vincent", portrayed by Roy Thinnes. Constructed of machined metal, the gun has a working trigger mechanism that recoils a tongue-like piece at the barrel tip. This gun made its appearance in the first season with no fins on the front; by the second season, the producers decided to add the fins for more detailing. This particular example is one of only three made of machined metal and is in the best condition of the three. Familiar with television success as the producer of such popular shows as *The Fugitive*, *The FBI*, and later, *Cannon*, *Barnaby Jones* and *The Streets of San Francisco*, *The Invaders* was Quinn Martin's first attempt at science-fiction. Many consider *The Invaders* to be one of the best science-fiction series ever produced. The gun measures 7 in. in. length. **$3,000 – $5,000**

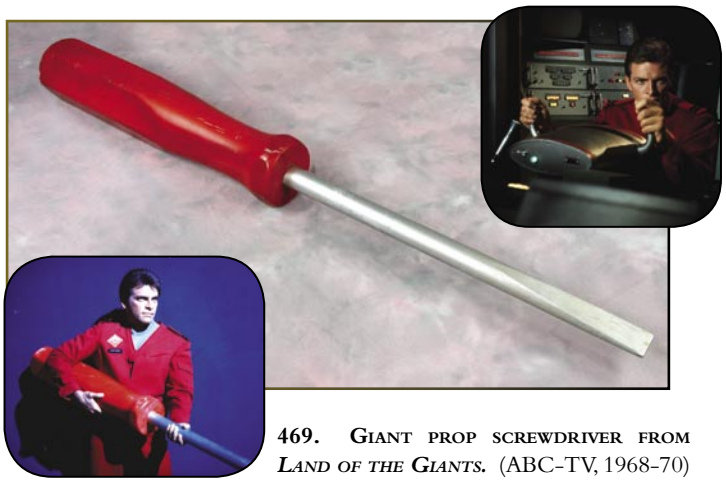
465. JOEY BISHOP HAT FROM *THE JOEY BISHOP SHOW*. (CBS-TV, 1961-65) Brown tweed hat with slightly upturned brim, made by Knox of New York. Worn by Bishop in his role as talk show host Joey Barnes. **$400 – $600**

466. ARCHIVE OF VINTAGE PRODUCTION MEMORABILIA FROM *LAND OF THE GIANTS*. (ABC-TV, 1968-70) This extensive lot includes a TV Guide cover and 11 in. x 14 in. photo blow-up of the same cover (these were produced by TV Guide in limited numbers from their original cover negatives in the 1960s and 70s, which were then matted). The cover and blow-up each feature Gary Conway (as Steve Burton) and Deanna Lund (as Valerie Scott) dramatically posing in an oversized laboratory beaker. Also includes a fan postcard of Conway with printed signature; an original special effects shooting script featuring a complete sfx storyboard sequence of the pilot episode "The Crash" with handwritten notes and thumbnail sketches (including one of an early version of the show's Spindrift shuttlecraft); a Call Sheet used in the making of a specific episode; an original Gary Conway shooting script of the episode "The Night of the Thrombeldinbar" signed by Conway on the cover; and an original vintage press kit complete with four black & white studio photographs and studio production notes. **$400 – $600**

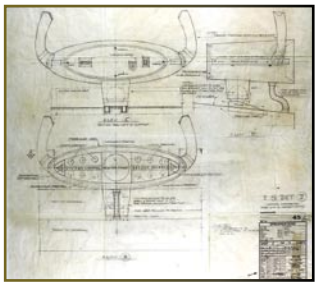
467. ORIGINAL SPECIAL EFFECTS STORYBOARDS FROM *LAND OF THE GIANTS*. (ABC-TV, 1968-70) Archive of six original hand drawn special effects storyboards from the Irwin Allen science-fiction action/adventure series *Land of the Giants*. The drawings, accomplished in ink, pencil and aquatint, depict various special effects sequences featuring the giant-human perspectives often seen in the series. Each include extensive technical notes, and measure 8 1/2 in. x 11 in. These original drawings would have been mimeographed and distributed to the *Land of the Giants* special effects crew, cameramen and director. An intriguing, behind the scenes glimpse into the making of this memorable TV series. **$600 – $800**



468. ORIGINAL *LAND OF THE GIANTS* SPECIAL EFFECTS STORYBOARDS. (ABC-TV, 1968-70) Archive of six original hand drawn special effects storyboards from the Irwin Allen science-fiction action/adventure series *Land of the Giants*. The drawings, accomplished in ink, pencil and aquatint, depict various special effects sequences featuring the giant-human perspectives often seen in the series. Each include extensive technical notes, and measure 8 1/2 in. x 11 in. These original drawings would have been mimeographed and distributed to the *Land of the Giants* special effects crew, cameramen and director. An intriguing, behind the scenes glimpse into the making of this memorable TV series. **$600 – $800**

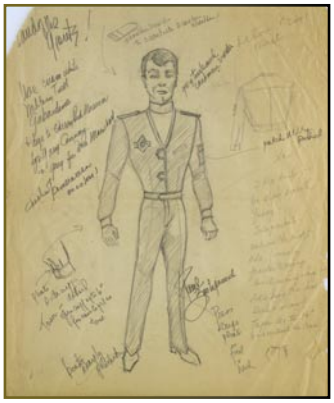


469. GIANT PROP SCREWDRIVER FROM *LAND OF THE GIANTS*. (ABC-TV, 1968-70) Giant prop screwdriver, with handle fabricated in milled and carved wood and an attached long metal pole and wood tip simulating a screwdriver. This hero prop was used by Captain Steve Burton (portrayed by Gary Conway) in the series. Measures 6 feet tall. **$1,000 – $1,500**



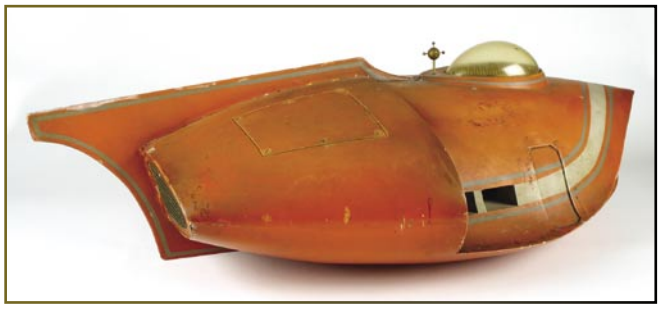
472. SPINDRIFT CONTROL YOKE FROM *LAND OF THE GIANTS*. (ABC-TV, 1968-70) This scratch-built prop is fabricated in wood, plastic and crude 1960s-era electronics (which once illuminated the faceplate). Hand-set lettering on the faceplate reads *"Systems Control - Nuclear Balance"*. The central control yoke of the Spindrift Supersonic Transport Vehicle, this prop is seen prominently in the series. Comes with the original hand drawn schematic designs for the yoke. **$1,500 – $2,500**

470. GARY CONWAY PILOT'S UNIFORM FROM *LAND OF THE GIANTS*. (ABC-TV, 1968-70) Two-piece cherry red pilot's uniform consisting of a custom-tailored jacket complete with captain's epaulettes (removed), embroidered Spindrift Shuttle Craft patch and red satin lining, accompanied with a matching pair of custom-tailored pants. Worn by actor Gary Conway as the daring captain of the Spindrift in this classic Irwin Allen television series. **$2,500 – $3,500**



471. COSTUME SKETCH OF STEVE BURTON FOR *LAND OF THE GIANTS*. (ABC-TV, 1968-70) Hand drawn original pencil sketch by acclaimed Irwin Allen art director Paul Zastupnevich of Steve Burton (portrayed by Gary Conway). The sketch is accomplished on a 14 in. x 17 in. sheet of artist's illustration paper, with extensive handwritten notes by Zastupnevich (*"Let's keep the line sleek and mean"*, *"use crème white military turtle"*, etc.). Minor toning, and some chipping to edges. Original Zastupnevich drawings from Irwin Allen productions are very scarce. **$500 – $700**

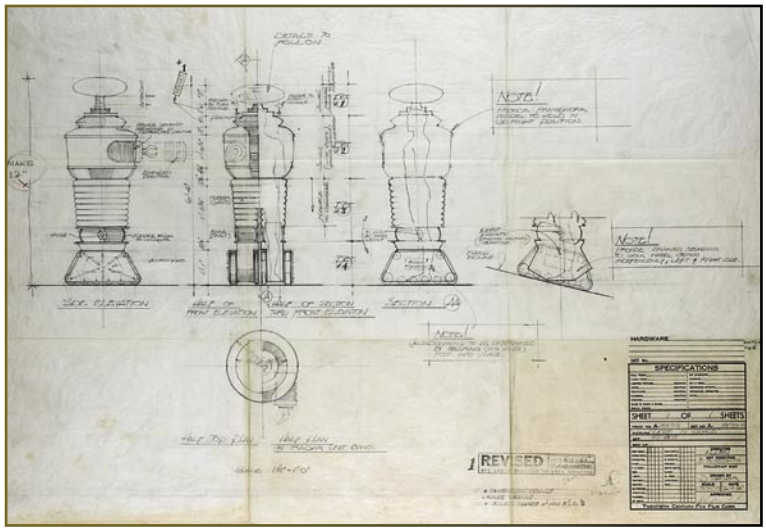
473. SPINDRIFT PILOT'S CHAIR FROM *LAND OF THE GIANTS*. (ABC-TV, 1968-70) This pilot's chair is an actual 1960s-era ejection seat from a U.S. Air Force fighter, which has been modified by the studio with custom aluminum side accents and black leather upholstered arm rests for use on the production. Seen in the cockpit of the Spindrift supersonic transport vehicle in many episodes of *Land of the Giants*. This piece was re-rented to other productions throughout the 1960s, 70s and 80s by a Hollywood prop rental house, where it was finally discovered and identified. **$3,000 – $5,000**

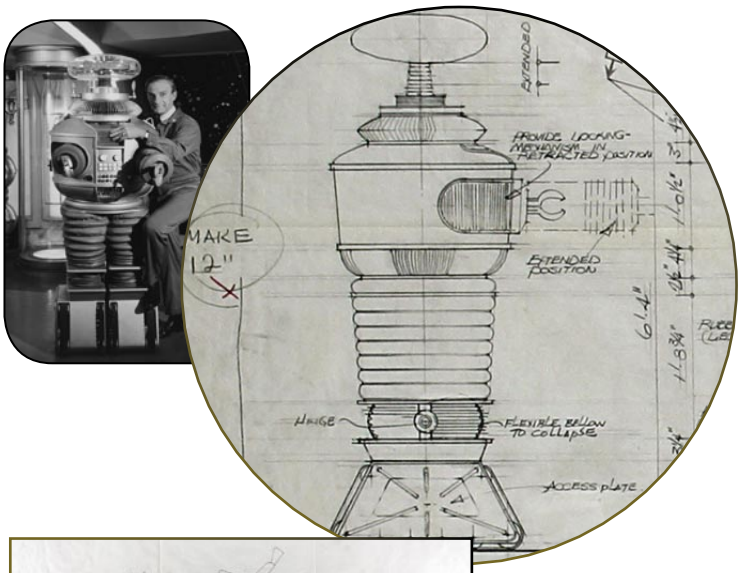


474. ORIGINAL SPINDRIFT SUPERSONIC TRANSPORT MINIATURE FROM *LAND OF THE GIANTS.* (ABC-TV, 1968-70) This exquisitely detailed "Hero" or "Beauty" miniature of the highly recognizable Supersonic transport craft was seen on-screen in numerous episodes of *Land of the Giants*, including the pilot, and was often depicted being examined and/or attacked by the menacing giant-sized humans and animals in the show. The piece features a variety of interesting design details, including original custom paint with pinstriping, recessed hatch door, brass grill honeycombed engine cowlings, tail fin, Plexiglas cockpit window with visible interior, weather antenna, dome, spindrift insignia decal and a phenomenal 1960s-vintage internal electric drum engine, which creates a crude, yet sophisticated alternating lighting effect, simulating the vehicle's nuclear-powered engines. (Loud but effective!). The miniature is fabricated from fiberglass, and measures 40 in. (long) x 20 in. (wide) x 12 in. (tall). Comes with a small photograph (pictured) of Deanna Lund, who played Valerie Scott on the series, with the model. A rare museum-quality miniature which has immediate recognition among TV viewers of the era. The only one of its kind! **$15,000 – $25,000**

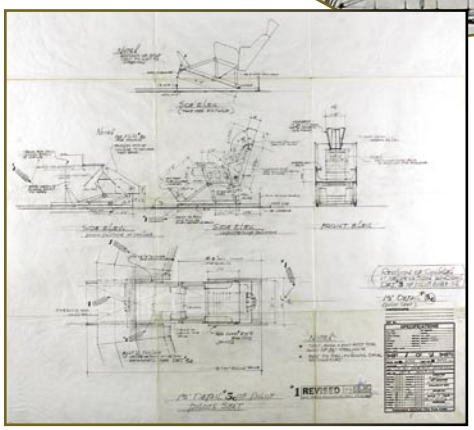
475. "POSITIVES" PISTOL FROM *LOGAN'S RUN.* (MGM TV, 1977-78) This incredibly rare pistol was used by the "Positives" in the episode "Half-Life". In the episode, the good part of a person was split apart from the bad part of a person, thereby producing "Positives" and "Negatives". The "Positives" lived a very comfortable life while the "Negatives" were left to roam in the wild outside of the city walls. There are two other examples of this gun known to exist, one of which has inferior paint, and the other having additional paint. This particular example is the best of the three, and was used for close-ups. It is constructed of molded fiberglass with a black-painted body and a silver-painted barrel. Measures 14 in. in length. A great piece from this classic science-fiction story of the 70s! **$1,000 – $1,500**

476. LASER RIFLE FROM *LOGAN'S RUN.* (MGM TV, 1977-78) This laser rifle is constructed of molded blue fiberglass and chrome-plated sheet metal inserts, and was used in the pilot episode by one of the "Riders", who were holding a group of humans hostage in an underground bunker. Also used in the episode "Turnabout" by the Patrol (one of whom is portrayed by Gerald McRainey). As items from the *Logan's Run* television show are extremely hard to find, this item is quite rare. Only three such rifles are known to exist, and of the three, this one is in the best condition. Measures 40 in. in length. A small piece of detailing is missing from one side; overall, the gun is in good condition with bright blue paint. **$1,500 – $2,000**

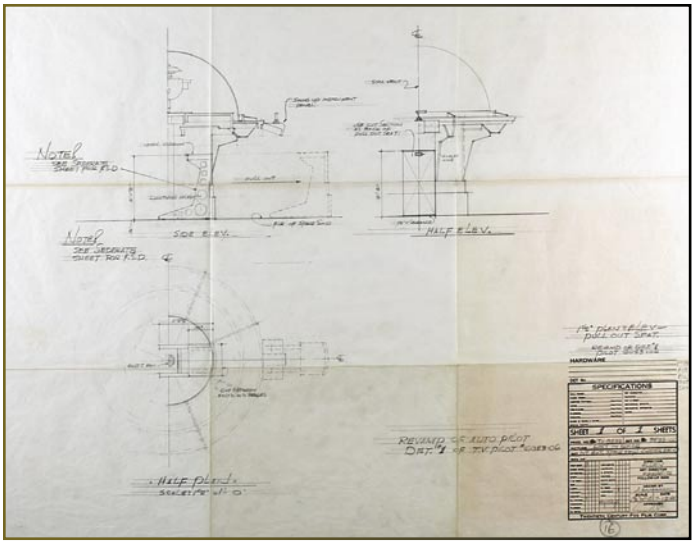




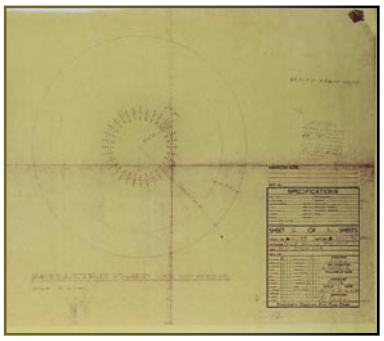
477. Original technical drawing of the B-9 Robot from *Lost in Space*. (CBS-TV, 1965-68) A highly detailed, original hand drawn engineering design accomplished in pencil on vellum, featuring five views of the famous full-size *Lost in Space* B-9 Robot. This rendering depicts five different views, including a cutaway with human operator (actor Bob May) inside, and various features of the robot as conceptualized by legendary designer Robert Kinoshita, who also designed Robby the Robot for the feature film *Forbidden Planet*. This original blueprint master drawing would have been copied after approval by Irwin Allen and art directors Robert Kinoshita and Jack Martin Smith, then distributed to the various Fox departments required to build the Robot. Measures 36 in. x 25 in. This piece was originally sold at the February 26 & 27, 1996 Butterfield & Butterfield auction of Hollywood memorabilia (lot 4355). **$4,000 – $6,000**



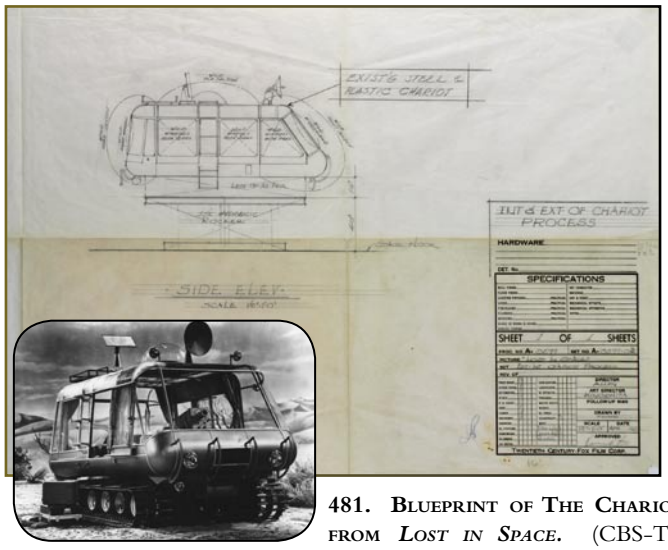
479. Original technical drawing of the Jupiter 2 flight chair from *Lost in Space*. (CBS-TV, 1965-68) An original and highly-detailed hand drawn pencil blueprint of the full-size black leather and aluminum flight chair as seen in the interior the Jupiter 2. This 20th Century Fox construction schematic was drafted prior to the filming of Lost in Space by J. Murakami, dated July 2, 1965, and signed for approval by Robert Kinoshita. Measures 36 in. square. This piece was originally sold at the February 26 & 27, 1996 Butterfield & Butterfield auction of Hollywood memorabilia (lot 4379). **$600 – $800**



478. Original technical drawing of the Astro-gator from *Lost in Space*. (CBS-TV, 1965-68) An original pencil blueprint drawing created by 20th Century Fox Studio artist J. Murakami, which depicts the detailed design schematics for the construction of the Astro-gator, the futuristic center control device seen in the center area of the Jupiter-2 spacecraft. Dated July 12, 1966 and signed for approval by Robert Kinoshita. Measures 36 in. square. This piece was originally sold at the February 26 & 27, 1996 Butterfield & Butterfield auction of Hollywood memorabilia (lot 4379). **$600 – $800**



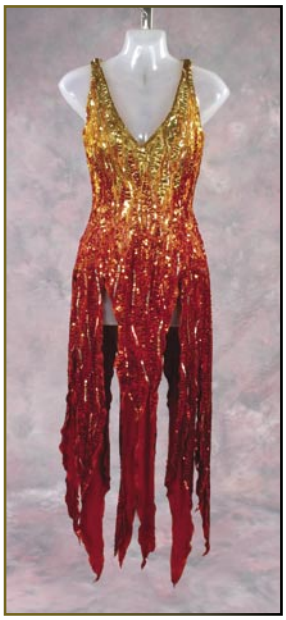
480. Jupiter 2 production blueprints from *Lost in Space*. (CBS-TV, 1965-68) Pair of original production blueprints depicting the Jupiter 2 spacecraft, one of the ships on the surface of an alien planet with severe meteor damage to the hull (a concept never realized on the series), and the other an aerial view of the Jupiter 2, including area dimensions necessary for construction. Slightly toned from age. Each measure 19 in. x 37 in. **$300 – $500**



481. Blueprint of The Chariot from *Lost in Space*. (CBS-TV, 1965-68) An original pencil drawing drafted by 20th Century Fox Studio artist P. Romero, of the futuristic track vehicle known as "The Chariot", used by the Robinson family to traverse the surface of distant alien worlds. The blueprint depicts The Chariot with its tank-like track sections removed, mounted on a large studio gimble platform. This gimble would have been used during filming on a Fox soundstage to stimulate movement while cast members sat within the interior of the ship. Approved with signature by Kinoshita at the lower right. Measures 36 in. x 18 in. **$600 – $800**

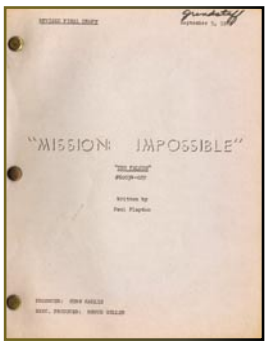
482. Laser-Whip weapon from *Mighty Morphin' Power Rangers*. (Fox TV, 1993-96) Laser-Whip weapon used in both the *Power Ranger* and *VR-5* series. This weapon was used as a whip and when deployed, a laser would emanate from it. *Power Rangers* weapons are very rare and seldom become available; this piece is in great condition, and presents a nice opportunity to own an original piece from this Saturday morning TV phenomenon! **$600 – $800**

483. Pair of scripts from *Mission: Impossible* and *The Magician*. (CBS-TV, 1966-73 and NBC-TV, 1973-74, resp.) Lot consists of two original production scripts, one from the respected espionage action series *Mission: Impossible*, from the episode "The Falcon" (1970), and the other from *The Magician* from the episode "Shattered Image", starring Bill Bixby as a unique detective who utilizes his magic skill to fight crime with the help of an all-white jumbo jet and matching white Corvette. Some wear from production usage. **$200 – $300**

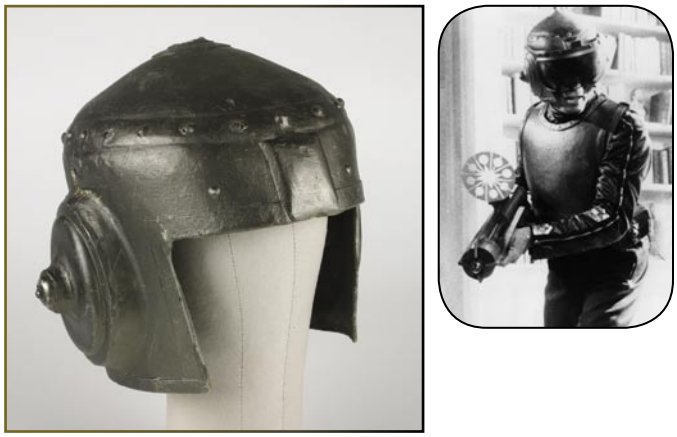


484. Mary Tyler Moore dance gown by Bob Mackie. A beautiful, gold and orange sequined dance gown with zipper back closure and flowing skirt which resembles flames, designed by Bob Mackie for Mary Tyler Moore in the early- to mid-1970s. **$400 – $600**

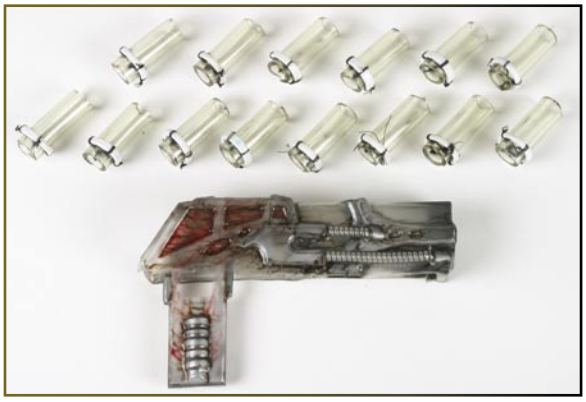
485. Original framed print from the set of *My Three Sons*. (CBS-TV, 1960-72) Lithograph print of a quaint European village scene, made to resemble a painting, which was used in the long-running series as a set piece at the bottom of the stairwell in the Douglas' house. The back of the piece is marked *"CBS P-763"*, a handwritten studio inventory marking, and is signed just beneath in black ink *"Enjoy! All my best, Tina Cole"* – the actress who portrayed Katie Miller Douglas, the wife of the eldest Douglas son. This piece was rented by a Hollywood prop supply house for over two and a half decades before being discovered by a television historian in 1998. Due to the non-specific everyday production design of *My Three Sons*, it is doubtful that any production artifact still exists from this popular TV show, which ran for an astounding 12 seasons! Housed in the original frame, as it appeared on the show. Measures 20 in. x 24 in. **$200 – $300**



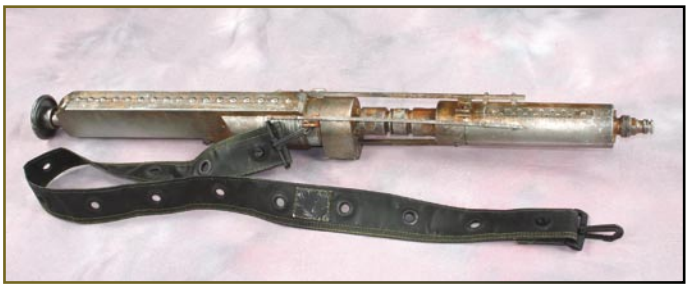
486. RAY GUN FROM *THE OUTER LIMITS*. (ABC-TV, 1963-65) This exceedingly rare small pistol was used in the first season episode "The Bellero Shield". Based on a commercially-available plastic dart gun with "MADE IN HONG KONG" printed on the side, the gun incorporates a studio-built custom metal rod and detailing attached at the top. It is seen in extreme close-up in the episode, and is probably unique. Originally acquired from an old propmaster, who had a collection of props in his attic from the shows on which he worked. This is truly an amazing survival and is more evidence of how sometimes propmakers would take what they have access to and simply modify it in classic 1960s style. The pistol is 7 in. in length. Material from *The Outer Limits* is rare and highly desired by collectors. **$1,500 – $2,500**



487. FUTURE WAR HELMET FROM *THE OUTER LIMITS* EPISODE "THE SOLDIER". (ABC-TV, 1963-65) This retro-futuristic helmet was worn in "The Soldier", one of the most popular episodes of *The Outer Limits* starring Michael Ansara. The story concerns a time-traveling soldier from the post-apocalyptic future who is being pursued by another soldier – a plot which was considered to be the impetus for James Cameron's Terminator franchise. A lawsuit (filed by *Outer Limits* writer Harlan Ellison) and subsequent court order forced Cameron to eventually credit Ellison's work by placing the following credit at the end of the film, *"With acknowledgement to the works of Harlan Ellison"*. The helmet is fabricated from hand-cast fiberglass, with an internal suspended headband and spaces for a pair of electronic earphones in both ear areas, which in the episode repeats to soldiers the incessant command "kill… kill… kill." Discovered in a wardrobe rental house in 1994, the piece is missing a small antenna at the top and a pilot's visor, but is otherwise in original condition. An amazing production artifact from *The Outer Limits.* **$1,500 – $2,500**



488. PISTOL CASING FROM *THE NEW OUTER LIMITS*. (MGM TV, 1995-2002) This pistol housing was used in an episode of the successful syndicated remake of the classic 1960's series, *The Outer Limits.* This piece is an alien rubberized form, which fits over a standard pistol. Several ammo casings are also included. The piece was purchased through a representative of MGM Television. 8 in. in length. **$600 – $800**



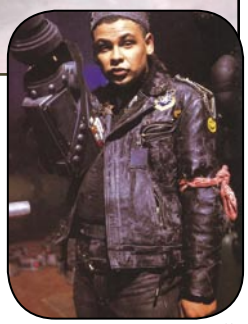
489. RIFLE FROM *THE NEW OUTER LIMITS* EPISODE "THE CAMP". (MGM TV, 1995-2002) This large rifle was used in the Canadian filmed syndicated series based on the classic 1960s television series of the same name. It is constructed of a hollow resin material with an attached shoulder strap, and was used in the episode entitled "The Camp". The piece was purchased through a representative of MGM Television and is 31 in. in length. **$500 – $700**

490. ZONE TROOPERS GUN FROM *OTHERWORLD*. (CBS-TV, 1985) This weapon was used in the short-lived television series about the "Sterling family", who became lost in another dimension and were trying to return home. Used by the Gestapo-like Zone Troopers, this pistol is constructed of a studio-modified camping lantern with an attached grip and barrel with extensive wiring inside. Small microswitch on the bottom of the grip is designed to activate the internal lighting. The gun is meant to be held upside down – more of the bizarre nature of the "Otherworld". Of the four models known to exist, this one is in the finest condition. Measures 13 in. in length. **$600 – $800**

491. Original painting from *Night Gallery*. (NBC-TV, 1970) An original painting by Universal Studios artist Yaslov Gebber, used in the pilot episode of the cult-classic television series *Night Gallery*, which was produced and hosted by the legendary Rod Serling. In the infamous pilot episode, Roddy McDowall plays the arrogant and unscrupulous nephew of a deceased well-to-do New Orleans aristocrat. The uncle has been buried adjacent his New Orleans mansion that McDowall intends to inherit. Slowly, a grave rises and a casket appears in the painting, which eventually opens to reveal the dead, rotting uncle, who then climbs out! As the walking corpse moves closer and closer to the mansion's front door, McDowall watches and is driven slowly insane. Gebber painted three copies of the painting for the episode. One on canvas was seen burned in the episode in a fireplace by a desperate McDowall, one is unaccounted for, and this is the other – the only one known to exist. Gebber stated that the walking-corpse effect was achieved by using an animation-type transparency over the painting to depict the uncle walking towards the mansion's front door. An extremely unique and recognizable production artifact from one of the most frightening television series of the 1970s. Measures 31 in. x 43 in. framed. **$2,000 – $3,500**

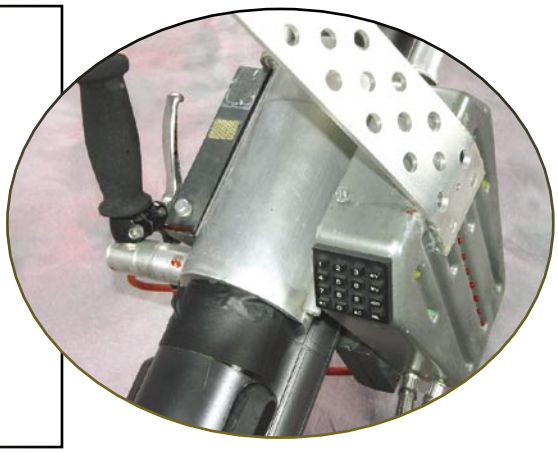
492. Ted Cassidy jumpsuit from *Planet Earth*. (ABC-TV, 1974) An original, full-length two-tone green jumpsuit worn by actor Ted Cassidy (best remembered as Lurch on *The Addams Family*), as the memorable "White Comanche Warrior" in Gene Roddenberry's *Planet Earth*, the television spin-off of the TV movie *Genesis II*. This jumpsuit was designed by legendary *Star Trek* wardrobe designer Bill Thiess and was purchased directly from his estate. The distinctive two-color design of the jumpsuit is very reminiscent of Thiess' costume design for the federation jumpsuits seen in *Star Trek: The Next Generation*, *Deep Space Nine*, and *Voyager*. **$600 – $800**

493. Pistol from *The Powers of Matthew Star*. (NBC-TV, 1982-83) This metallic pistol with Lucite barrel was seen in the television series starring Peter Barton (as an alien) and Lou Gossett, Jr. (as his buddy cop-partner)! It is constructed of machined aluminum pieces in a streamlined look with Lucite parts, and additional wiring for a working part. This is the only example of this variety of gun known to exist, and measures 16 in. in length. A great prop laser gun from a fun early 1980's show! **$800 – $1,200**



494. Bazookoid from *Red Dwarf*. (BBC Two) This extremely rare and desirable signature piece from the very popular British science-fiction-comedy series is called a "Bazookoid" – the most terrifying weapon from the show and one of only a couple working models made. Constructed of metal and Perspex, this gun has intricate electronics and lighting, and is probably the finest example in existence. Originally acquired directly from the BBC. 36 in. in length. *Note: reference image shows Lister holding a similar Bazookoid*. **$3,000 – $5,000**

495. Lister prison jumpsuit from *Red Dwarf*. (BBC Two) Full-length lavender jumpsuit with black elastic cuffs and light studio soiling, made by Italian motorsport supplier Sparco. Worn by Craig Charles as David Lister in the eighth season. **$1,000 – $1,500**



496. BAZOOKOID FROM *RED DWARF* AND *BABYLON 5*. (BBC Two) The very desirable and unique 'Bazookoid' from this short-lived American version of a British classic. A monstrous rifle constructed of long piping with metal attachments and grips and many working lights, the piece weighs approximately thirty pounds. It was originally made for *Red Dwarf* and was subsequently used on Babylon 5 as Garibaldi's weapon, as well as *Star Trek: Deep Space Nine*. This prop weapon is without question the only one that was made. **$3,000 – $5,000**

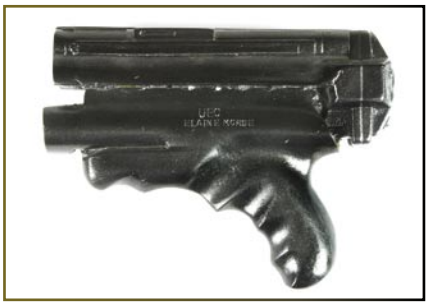
497. CAT COSTUME FROM *RED DWARF*. (BBC Two) Costume worn by Danny John-Jules as Cat, consisting of a purple crushed velvet waist jacket, gold lamé blouse, purple satin stretch pants with gold bouillon, and lavender suede ankle boots. Pants and jacket each have internal Hillary Boulton labels with *"BBC-NW"* handwritten adhesive labels over each. Worn in the fourth season episode "Justice". **$1,000 – $1,500**

498. RIMMER TRADEMARK COSTUME FROM *RED DWARF*. (BBC Two) Red iridescent frock coat with velvet accents, accompanied with a pair of tight red velvet pants, worn by Chris Barrie as Rimmer throughout the fifth season. **$1,000 – $1,500**

499. KOCHANSKI COSTUME FROM *RED DWARF*. (BBC Two) Bright red waist jacket with vinyl panel inserts on the sleeves, internal black shoulder pads, and four metal clasp closures, accompanied with a pair of matching stretch pants and black boots. Worn by Chloe Annett as Kochanski in the eighth season. **$800 – $1,200**

500. Hypo weapon from the *RoboCop* TV series. (Syndicated TV, 1994) A highly visible weapon used throughout the series, this "Hypo" (as it is known) is the working version with moving metallic parts, used to zap homeless people to turn them into monsters. Labeled *"Warning - Lethal Drug"* in red lettering on each side, along with *"258-XL"*. Acquired directly from the propmaker of the series, this piece is 6 in. in length and is in excellent condition. **$400 – $600**

501. Rare first season pistol from *SeaQuest: DSV*. (NBC-TV, 1993-95) This is the extremely rare first pistol made for the series starring Roy Scheider and Jonathan Brandis. Constructed of black painted resin with a sturdy grip, full-hand guard, and a black plate on either side, it was obtained directly from the prop maker who built it, and is the weapon that is seen in most of the publicity photos from the first season of the show. Because the producers drastically changed the look of the props for the second and third seasons, most of the first season weapons were altered. This could be the only one of this variety in existence, making it the finest one known. 8 in. in length. Note: A photograph of a similar weapon appears on page 145 of the 1994 book entitled SeaQuest DSV: The Official Publication of the Series. **$1,500 – $2,000**



502. Laser pistol from *SeaQuest: DSV* used by "Elaine Morse". (NBC-TV, 1993-95) One-of-a-kind laser weapon used by the character "Elaine Morse" (played by Patricia Charbonneau) in the third season episode "Smoke on the Water". The gun bears a stamp on the left side of the frame, along with the initials of the "UEO". Constructed of molded resin with one working red pin-light at the tip. This gun was acquired directly from the propmaker who built it for the show, and measures 8 in. in length. **$700 – $900**

503. Working second season pistol from *SeaQuest: DSV*. (NBC-TV, 1993-95) Standard second season laser pistol used by the SeaQuest crew, having an all red force meter at the top and battery compartment in the handle. Constructed of molded fiberglass with trailing lights on the left side, and a trigger which activates the light at the tip. This prop was obtained directly from the propmaker who built it for the show. Because these guns were modified for the third season, actual second season guns are virtually non-existent. This prop, which remains in very fine condition, is probably the best example in existence. 8 in. in length. **$2,000 – $3,000**

504. Michael Ironside third season working gun from *SeaQuest: DSV*. (NBC-TV, 1993-95) This gun was made at the request of Michael Ironside, whose character "Hudson" commanded the SeaQuest in the third season. Ironside specifically requested that his sidearm have a distinctly wider grip; so this particular weapon is the same style as the standard second and third season laser pistol, but with a wider grip. It is constructed of molded fiberglass with trailing lights on the left side, and a trigger that activates a light at the tip. This gun was acquired directly from the propmaker who built it for the show, and is one of only two made. A fantastic prop, specifically tied to the star of the show! 8 1/2 in. in length. **$2,000 – $3,000**

505. *SeaQuest: DSV* second season police gun. (NBC-TV, 1993-95) This is a modified first season laser with the sight still attached, and was used by the police in later episodes. Constructed of molded resin, with a microswitch on the back which activates two lights on the side. Measures 7 in. in length. This gun is one of only about six made for the show, and is in excellent condition – probably the best in existence. Acquired directly from the propmaker who built it for the show, this gun is quite rare and important. The evolution of the first season UEO gun, as later modified for a different branch of the SeaQuest government, is quite evident. **$600 – $800**

506. Alien wrist-mounted gun from *SeaQuest: DSV*. (NBC-TV, 1993-95) This alien laser weapon is actually a wrist-bending exerciser with heavy modifications. It was used by an alien in the show and is one of only two in existence. Originally acquired at the SeaQuest auction at Universal Studios in Florida in December of 1995, the gun measures 14 in. in length and is in fine condition. **$500 – $700**

507. Kimura's pistol from *SeaQuest: DSV*. (NBC-TV, 1993-95) This weapon was used by the character Kamura in the last episode of the series, "Weapons of War". There were a few solid cast stunt dummies made, but this is the only working one in existence, making it quite a rare and exciting piece. It was acquired at the SeaQuest Auction in Florida in 1995, and is constructed of silver-painted molded fiberglass. A switch at the rear activates trailing lights at the top. 8 in. in length. **$800 – $1,200**

508. *SeaQuest: DSV* prototype gun with CO2 charge. (NBC-TV, 1993-95) This extremely rare pistol is the prototype for the first season standard-issue SeaQuest sidearm. It is constructed of molded resin with a moveable trigger that activates a CO2 cartridge hidden in the grip, emitting a charge from the barrel tip when depressed. It was decided by the producers not to use a working model of the gun, because they could never determine if the weapons were supposed to be bullet or laser weapons. This dilemma was never resolved during the first season, the only time this style weapon was used. The pistol is 8 in. in length, and was acquired from the propmaker who made it for the show. This is the only pistol with an integral CO2 charge ever made. Note: an image of a similar weapon appears on page 145 of the 1994 book entitled SeaQuest DSV: The Official Publication of the Series. **$600 – $800**

509. Hero rifle from *Something Is Out There*. (NBC-TV, 1988) This is the working rifle from the very short-lived television series starring Joe Cortese and Maryam D'Abo, produced by *Time Tunnel*'s James Darren. It is constructed of black painted and chromed metal with acrylic tubes and lights. A trigger in the handgrip activates the lighting effect. Measures 41 1/2 in. in length. Of the two known to exist, this is the only one that has not been altered for use in another show, therefore it is unique and the best one extant. Featured in many publicity shots, and throughout the series. **$800 – $1,200**

510. Large rifle from *Something is Out There*. (NBC-TV, 1988) This is the working rifle from the very short-lived television series starring Joseph Cortese and produced by *Time Tunnel*'s James Darren. It is constructed of black painted and chromed metal with acrylic tubes and lights. A hand grip with trigger activates the internal lights. The gun measures 48 in. in length. Of the two known to exist, this is the only one that has not been altered for use in another show, therefore it is unique and the best one known to exist. It can be seen throughout the series, and also in many of the film's publicity shots. **$800 – $1,200**

513. Chig rifle from *Space: Above and Beyond*. (Fox TV, 1995-96) This extremely rare and important alien rifle was used by the principal aliens, the Chigs, throughout the series. It is constructed of molded vaccuform with a thin vaccuform shell to cover the alien's elbow, and was designed to house a flame thrower. Also included on this piece is the attached bayonet. This is the only one of these bizarre alien rifles currently known to exist. Measures 41 in. in length. **$2,000 – $3,000**

511. Moon Base Alpha tunic and pants from *Space: 1999*. (CBS-TV, 1975-77) Dark brown and crème-colored long sleeve tunic with zipper closure down the left arm, and chest insignia embroidered "LSRO". Accompanied with a pair of matching crème-colored stretch pants of same fabric. Worn by one of the wayward specialists on Moon Base Alpha. **$1,500 – $2,500**

514. Hero pistol from *Space Precinct*. (BBC Television, mid-1990s) This is the close-up Police pistol version of the gun as used in this British television production, constructed out of metal and wood with a fully-functional trigger mechanism and removable clip. The gun is based on a .22 caliber pistol which has been rendered inoperable, and embellished with a composite frame cover and polished aluminum barrel tips. Extremely rare, and one of the few working ones in existence, this gun was originally acquired from the British studio that filmed the show. A very nice prop weapon! **$1,000 – $1,500**

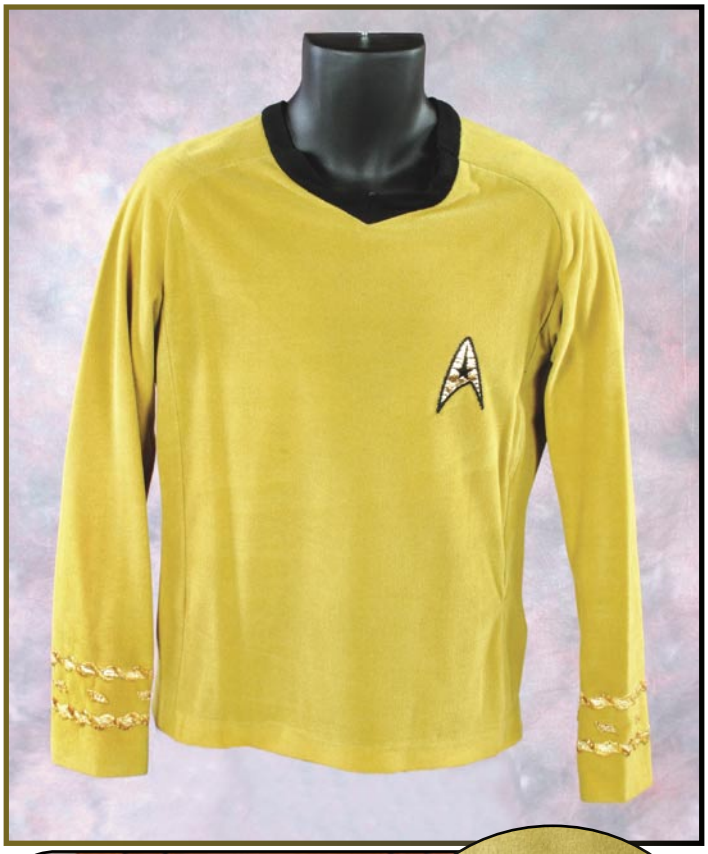
512. Chig pistol from *Space Above and Beyond*. (Fox TV, 1995-96) This bizarre Chig pistol, seen in the pilot episode, has a crystal-like barrel and working electronics, as well as an external power supply with a very long wiring system and foreign electrical plug (the pilot was filmed in Australia). It is constructed of metallic green-painted resin with a very wide handgrip, made to be held by an actor in Chig costume. Acquired directly from the propmaster, this is the only working example known to exist. Measures 15 in. in length. **$1,000 – $1,500**

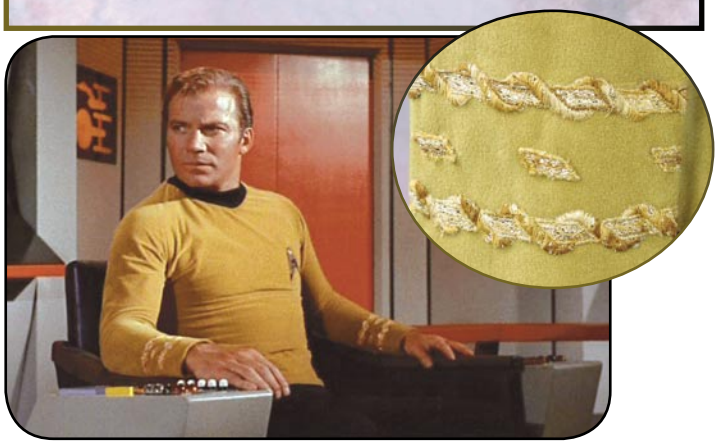
515. LASER BATON FROM *SPACE RANGERS*. (CBS-TV, 1993) A bizarre weapon in the shape of a paddle, constructed of a round metal disk attached to a machined metal handgrip. This is the close-up version, made solely of metal. There are three others known to exist which are made of molded resin and rubber, each fashioned from a mold taken from this very piece. A one-of-a-kind prop weapon, measuring 13 1/2 in. in length. **$400 – $600**

516. ORIGINAL *STAR TREK* WRITER'S GUIDE. (NBC-TV, 1966-69) An original hand typed *Star Trek* writer's guide with extensive concept, philosophical, character and story notes. These guides were distributed to *Star Trek* teleplay writers, intended to provide them with guidelines for creating stories set in the *Star Trek* universe. This guide features hand-written highlighting throughout, and the word "Excellent!!" written in pen on the cover. The noted special effects technician Joe Lombardi's name is handwritten at the upper left corner. Stapled with some wear. **$300 – $500**

517. NO LOT

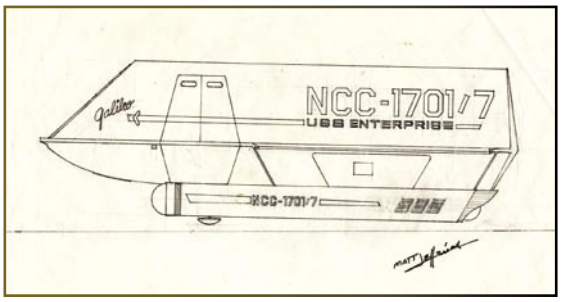
518. MATT JEFFERIES PRODUCTION ILLUSTRATION FOR THE *STAR TREK* EPISODE "THE SQUIRE OF GOTHOS". (NBC-TV, 1966-69) A fantastic rendition in watercolor and ink of the exterior of the Trelaine Manor, captioned at the lower left in Jefferies' hand, accomplished on a 20 in. x 15 in. sheet of artist's illustration board. **$1,000 – $1,500**





519. WILLIAM SHATNER SECOND SEASON COMMAND TUNIC FROM *STAR TREK*. (NBC-TV, 1966-69) Captain James T. Kirk's pea green velour jersey tunic with black knit collar, gold Starfleet command insignia on the chest, and gold braid ranking stripes on each cuff. The tunic has a concealed zipper on the left shoulder, and an internal white label in the collar handwritten *"Bill Shatner #2"*. Also identifying this as a Shatner tunic are three pleats on each side of the torso, as his were the only *Star Trek* tunics constructed with this special detail. Early Shatner tunics are exceedingly rare, and this is without question the finest example we've ever encountered. A fantastic and instantly-recognizable garment worn by the star of the show, this important piece of science fiction history remains in absolutely pristine condition. **$30,000 – $40,000**

520. Original Starfleet communicator from *Star Trek*. (NBC-TV, 1966-69) This extremely rare, original Starfleet communicator is constructed of black vaccuform plastic with brass-colored metal flip-screen, which opens to reveal a round dial with yellow, red and green jeweled indicators just beneath. The back side is covered with a wide Velcro strip, attached with a period adhesive, for easy attachment to a crewmember's waistband. Comes with a letter of authenticity from *Star Trek* set decorator John Dwyer. Original *Star Trek* landing set props with excellent pedigrees are the rarest of *Star Trek* collectibles.
$12,000 – $15,000



521. Original Matt Jefferies sketch of the Galileo shuttle from *Star Trek*. (NBC-TV, 1966-69) An exceptional side elevation drawing of the famous Galileo shuttlecraft, created at great expense for a relatively few episodes of the original *Star Trek* series. Accomplished in pencil on a 13 1/2 in. x 8 1/2 in. leaf of draftsman's vellum, and signed at the lower right by Jefferies. Perfect for framing and display.
$2,000 – $3,000

522. Original USS Enterprise bridge chair from *Star Trek*. (NBC-TV, 1966-69) Light blue form-fitting fiberglass chair with black painted metal base. The chair back is cut to accept the black vinyl back, which slips over the top, and the seat is also cushioned in black vinyl. The three original triangles on the back of the chair are not present, but three replacements cast from the original mold are included. Two small paint chips are evident on the front of the chair at the center and left of the lower portion of the back. This chair is one of three original bridge chairs that were discarded by Paramount, and later rescued by a fan. One of these chairs sold at our July, 2003 auction for $25,875. The chair offered here is the better of the two, as the swivel mechanism remains fully operational. An excellent artifact direct from the original set of the bridge of the USS Enterprise! **$20,000 – $30,000**

523. SAURIAN BRANDY BOTTLE FROM *STAR TREK*. (NBC-TV, 1966-69) A dark brown, elegantly curved brandy bottle (originally issued as a commemorative bottle by the George Dickel whiskey distillery) with orange-painted leather sleeve and handle, and attached corked top. Seen clearly in the episode, "The Enemy Within", when the evil Capt. Kirk takes a few swills from it while stumbling through the Enterprise corridor. Measures 15 in. tall. Comes with a certificate of authenticity from Planet Hollywood. **$3,000 – $5,000**

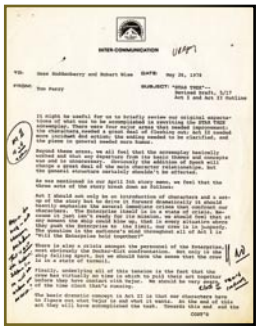
524. DAGGER WITH SHEATH FROM THE *STAR TREK* EPISODE "MIRROR MIRROR". (NBC-TV, 1966-69) An original prop hero dagger with sheath from one of the most popular episodes of the classic *Star Trek* television series, "Mirror Mirror". Features a hand-machined aluminum blade, custom made and painted wood hilt and sheath with blue-painted leather loop. This piece was originally fabricated by Ellis Mercantile Prop House of Hollywood, and is seen in two scenes in "Mirror Mirror". A rare and desirable *Star Trek* artifact. Measures 11 in. long in sheath. **$3,000 – $5,000**

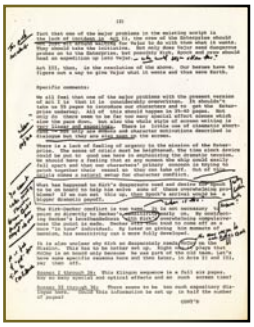
525. THROWING DAGGER FROM THE *STAR TREK* EPISODE "ELAAN OF TROYIUS". (NBC-TV, 1966-69) This full-length prop throwing dagger was used by the Dohlman (played by France Nuyen) against Capt. Kirk. Features a hand-set pink synthetic gem, wood handle, cast metal blade, and small holes in the hilt for the placement of the special effects guide wires, which directed the dagger towards Capt. Kirk's head! An exceptional and highly-visible prop weapon, and a prime example of the colorful and dynamic design and fabrication of *Star Trek* hand props. Measures 9 in. long. **$2,000 – $3,000**

526. *STAR TREK: PHASE II* PROTOTYPE WORKING PHASER. (Paramount, 1977) The fully functional Phaser was made as a prototype for *Star Trek: Phase II*, and has a working tip with several lights on the top. It is constructed of vaccuform with polished aluminum detailing, lights which operate different settings, and a trigger which activates the illuminated tip. Acquired directly from the prop maker who created it for Roddenberry's proposed *Star Trek* sequel. Several models were made with little or no working features before the studio decided not to proceed with the production. This Phaser was possibly used in some episodes of *Star Trek: The Next Generation*. An extremely important and unique piece of *Star Trek* history. 9 in. in length. Note: an image of this exact Phaser can be seen in a Japanese book about props from *Back to the Future* as well as other important films. **$3,000 – $4,000**

527. TYPE 1 PHASER FROM *STAR TREK: PHASE II*. (Paramount, 1977) Small hand-held Type 1 Phaser created for the second incarnation of *Star Trek*, which was never aired (it later morphed into the first *Star Trek* film). This production model is vaccuform black plastic with machined aluminum accents, moveable thumb-dial with detent and power level indicator with moveable red indicator. Velcro strip on the back side is designed for easy attachment to a crewmember's belt. There were very few of these production models made, and those few that are still in existence rarely come up at public auction. **$1,000 – $1,500**

528. TYPE 2 PHASER FROM *STAR TREK: PHASE II*. (Paramount, 1977) This meticulously assembled aluminum production model was made for *Star Trek: Phase II*, the ill-fated follow-up to the classic *Star Trek* series. Constructed in three pieces: the main body, the Phaser 1 hand-held unit, and the handle/energy-pack mostly in aluminum, with machined acrylic tip and various gauges and dials. The trigger button depresses, and the energy pack is removable, held in place by Velcro. There were only about ten or twelve of these made for the series. Measures 9 in. in length. Illustrated in the 1997 book entitled Star Trek Phase II: The Lost Series on page 28. **$3,000 – $5,000**





529. COLLECTION OF HAROLD LIVINGSTON PRODUCTION MEMOS FROM *STAR TREK: THE MOTION PICTURE*. (Paramount, 1979) Collection of internal Paramount memos between various top-level producers, studio executives and Livingston, the screenwriter associated with the production of *Star Trek: The Motion Picture*. Includes memos between Jeffrey Katzenberg, Tom Parry, Gene Roddenberry, Robert Wise, and Jesco von Puttkamer on the development of the story. This collection of museum quality memos give an insider's view of the creative process, and how the story evolved during script writing and rewrites. A brief example: *"The Enterprise itself is in a state of crisis. Because it just isn't ready for its mission, we should feel that at any moment the ship could blow up, that in every situation where they push the Enterprise to its limit, our crew is in jeopardy. The question in the audience's mind throughout all of Act I is 'Will the Enterprise hold together?'"* Includes Livingston's handwritten notes in the margins of the memos. Thirty-two pages total. Archived in individual Mylar sleeves in a three-ring binder, with an original TMP studio promotional newsletter in the cover window. **$300 – $500**

530. COSTUME SKETCH OF RICARDO MONTALBAN AS KHAN FOR *STAR TREK II: THE WRATH OF KHAN*. (Paramount, 1982) Costume sketch of Khan wearing a full-length black cloak and matching turban, with futuristic protective metal facemask. This distinctive costume is seen in the opening sequences of the film, when Khan steps out of a sandstorm to reveal himself to Chekhov and Capt. Terell. Accomplished in aquatint and gouache on a 14 1/2 in. x 23 in. leaf of artist's illustration board, handwritten on the side "Khan" in large block letters and signed by Robert Fletcher at the lower right corner. Some surface bowing at the edge; overall, in fine condition. This sketch was originally sold at the June 26 & 27, 1995 Butterfield & Butterfield auction of Hollywood memorabilia (lot 833a). **$3,000 – $5,000**

531. CONCEPT PAINTING OF THE GENESIS PLANET FROM *STAR TREK III: THE SEARCH FOR SPOCK*. (Paramount, 1984) A well-executed rendering of the Genesis Planet, accomplished in acrylic on an 11 in. x 14 in. sheet of artist's illustration board. The beautiful illustration depicts a number of snow covered giant cacti on Genesis, with a lush rainforest in the foreground. This is the area where the young Spock, suffering from accelerated growth, is discovered. Believed to have been painted by noted production illustrator Mike Minor. Suitable for framing and prominent display. **$300 – $500**

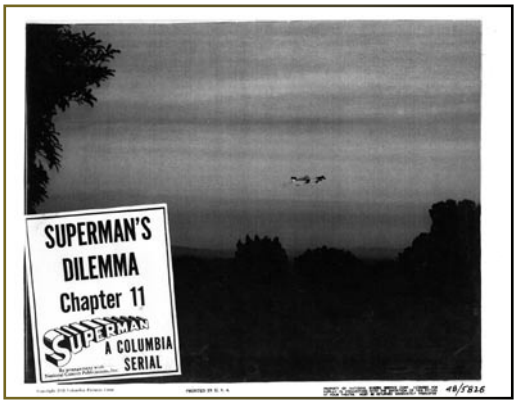
532. COMMAND DUTY UNIFORM FROM *STAR TREK: THE NEXT GENERATION*. (Paramount TV, 1987-94) Original maroon and black duty uniform jumpsuit with internal *"Star Trek TNG"* label in the collar handwritten *"40 – 295"*, and original comm badge on the chest. Comes with a certificate of authenticity from Paramount signed by costume designer Robert Blackman and producer Merri D. Howard.
$2,000 – $3,000

534. USS ENTERPRISE BRIDGE CHAIR SIGNED BY WILLIAM SHATNER AND LEONARD NIMOY WITH ACCOMPANYING TRIBBLES FROM *STAR TREK: DEEP SPACE NINE*. (Paramount TV, 1993-99) This original full-size bridge chair was used in the *Star Trek: Deep Space Nine* episode "Trials and Tribbleations". It was recreated for filming to exact specifications by professional *Star Trek* prop fabricators using an original chair from the classic series as reference. After the filming of the *DS9* episode, the bridge chair was used in the filming of *Star Trek* episode wrap-around segments for the Sci-Fi Channel. Another *Star Trek* bridge replica set was built for the Sci-Fi Channel taping, and the original *Star Trek* cast was interviewed. This bridge chair was loaned to this production, and following the taping of these wrap-around segments, William Shatner and Leonard Nimoy personally autographed the chair in clear signatures. Also included in this lot are nine original prop Tribbles (in various sizes and colors) from the *DS9* episode, acquired from Majel Barrett (Nurse Chapell/Gene Roddenberry's widow) who supplied them to the episode for filming. **$2,500 – $3,500**

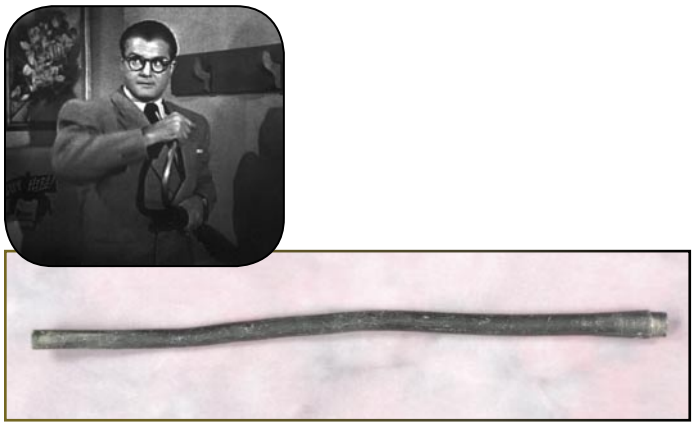
533. FLAME THROWER FROM THE WING COMMANDER VIDEO GAME. A working flame-throwing rifle from the filmed game starring Mark Hamill. One of only two made, this piece is constructed of machined metal with internal wiring and a large muzzle. This is the close up version, in that it has the moveable port at the top of the barrel in which CO2 was pumped. Absolutely unique in this configuration, the weapon measures 42 in. in length.
$800 – $1,200

535. Rifle from Wing Commander (video game) and *Star Trek: Voyager*. This working rifle from the filmed video game starring Mark Hamill has both faux clip and resin handgrip, with a frame constructed of molded PVC piping with metal attachments and flickering lights along the side which illuminate when the trigger is depressed. One of only two made, this one is the only one with this paint scheme, making this weapon unique. It was also rented for *Star Trek: Voyager*, although not used on screen. 27 1/2 in. in length. **$800 – $1,200**

536. Prototype phaser pistol for *Star Trek: Enterprise*. (Paramount TV, 2001 - present) An excellent, large phaser pistol made for the spec show (unaired pilot) which was produced to sell the series to Paramount. It is constructed of hard and vaccuform plastic painted two shades of grey, with attached sight painted bronze. Acquired directly from the propmaker who made it for the show, this fantastic, one-of-a-kind pistol is a great prop weapon from the *Star Trek* universe. Measures 24 in. in length. **$600 – $800**

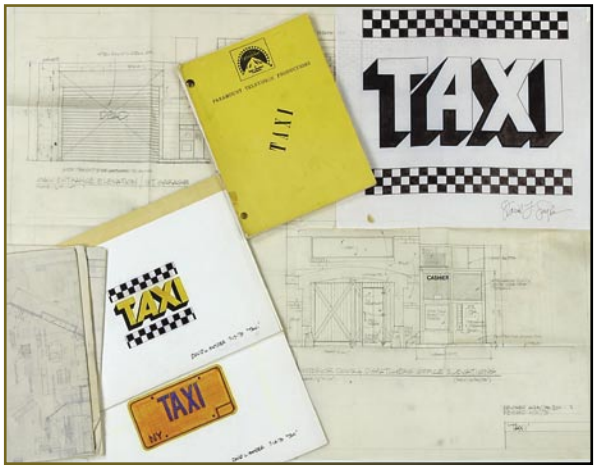


537. Original animation cel from the *Superman* serial starring Kirk Alyn. (Columbia, 1948) 10 in. x 13 in. b/w photograph with animation overlay featuring the "Man of Steel" in flight, from the 1948 serial starring Kirk Alyn as Superman. This cel was used to show flight as "Animated", interspersed with the live action shots. A great special effects piece from vintage Hollywood. Background embellished reproduction – cel is original. **$600 – $800**



538. Bendable special effects gun barrel from *The Adventures of Superman*. (Warner Bros TV, 1952-57) A very important weapon used in the classic television series starring George Reeves as the Man of Steel, this rifle barrel is constructed of black-painted lead so that it is easily bendable for Superman. After filming the scene, it would then be rolled on a flat surface and made ready for another episode. A connector at the base allows it to be used with a variety of different rifle stocks. This piece is most likely unique and was acquired directly from Thol 'Si' Simonson, the special effects wizard who pioneered many of the effects on the show, including the famous flying effect. Measures 24 in. in length. An exceptionally rare and important special effects prop, as items from the television shows of the 1950s are virtually non-existent! Comes with a letter of provenance from Simonson. **$2,500 – $3,500**

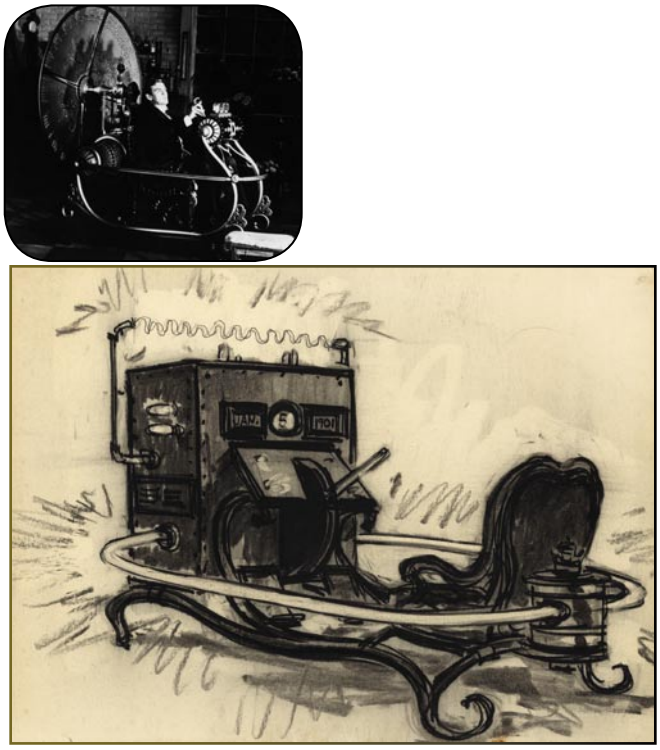
539. Flamethrower from *Lois & Clark*. (ABC-TV, 1993-97) This flamethrower was used in the television series starring Dean Cain as Superman and Teri Hatcher as Lois Lane. It is constructed of molded resin, wood, and rubber detailing. Used by a guest villain, there is an intensity setting on the side which reads "LIGHT ... MEDIUM ... TOAST". It is one of only two made for the show, and of the two, is in the best condition. Measures 39 in. in length. A great Superman piece! **$1,200 – $1,500**



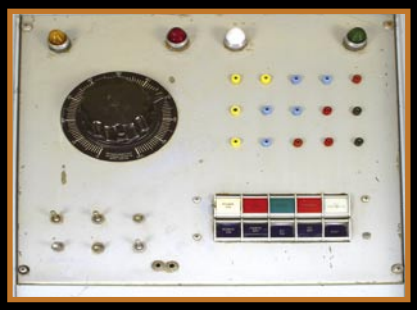
540. PRODUCTION ARCHIVE AND ARTWORK FOR THE HIT TV SERIES *TAXI*. (ABC-TV, 1978-83) Three original pencil set designs (plans and elevations) on vellum for Taxi by asst. art director David Snyder including the very famous garage set featuring the cashier's cage; three prototype logos; the final logo artwork (measures 15 1/2 in. x 16 in., ink on vellum), which is signed by Snyder; a pilot script and the shooting schedule. Also comes with an original 35mm strip of film featuring the logo as seen in the opening credits, and a copy of Hailing Taxi: The Official Book of the Show. **$1,500 – $2,500**

542. LADY PENELOPE MINK-LINED COAT AND PUPPET SUNGLASSES FROM *THUNDERBIRDS*. (AP Films Television, 1964-66) Lot consists of an authentic custom tailored, full-length suede coat lined in mink, worn by the popular *Thunderbirds* character Lady Penelope, who was chauffeured in a futuristic six-wheel pink Rolls Royce. Also includes two pairs of custom-fabricated sunglasses, one with hinged arms. These pieces were originally obtained in the United Kingdom from *Thunderbirds* co-producer and co-creator Sylvia Anderson, the wife of Gerry Anderson. *Thunderbirds* artifacts are extremely scarce. **$600 – $800**

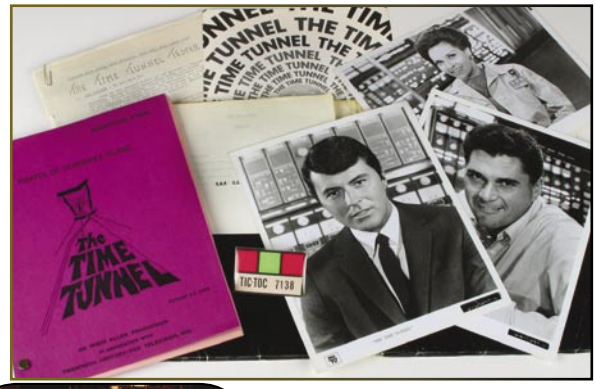
541. SHOULDER-MOUNTED PLASMA CANNON FROM *TEK WAR*. An incredible shoulder-mounted plasma cannon used in the William Shatner-produced science-fiction series based on his books. The weapon is constructed of molded fiberglass with metal, rubber tubing, and other detailing, in addition to working lights on the side. Also included are the original designs for the weapon – the artist sold the idea to the producers by stating that this weapon *"…will be more impressive than anything on 'The Next Generation' (Star Trek)"*. It is in excellent condition and has working lights near the sight. Probably the only example in existence of this amazing piece, the cannon measures 60 in. in length, and the shoulder mount measures 24 in. in length. **$2,000 – $3,000**

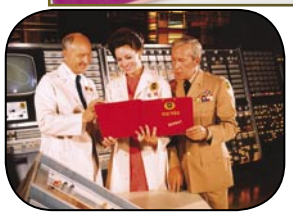


543. WAH CHANG ORIGINAL CONCEPT SKETCH OF THE TIME TRAVEL MACHINE FOR THE FILM *THE TIME MACHINE*. (MGM, 1960) An interesting early conceptual drawing of The Time Machine from the beloved science fiction film based on H.G. Wells classic novel of the same name. Though this is an early version of the final time travel device seen in the film, certain aspects of the final design can be seen in this rendering, such as the use of the memorable side brass railings and tumbling date calendar on the dashboard area. A fascinating illustration from the special effects Academy Award-winning film demonstrating the creative developmental process involved in pre-production design. Accomplished in charcoal on a sheet of artist's illustration board, measuring approx. 17 in. x 22 in. **$1,500 – $2,500**

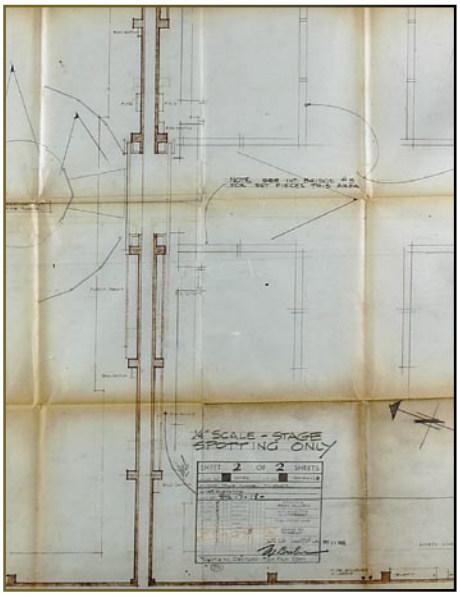


544. Main center control panel station from *The Time Tunnel*. (ABC-TV, 1966-67) This is the actual center control station, situated directly in front of the immense Time Tunnel in every episode of this classic science fiction television series. This free standing/rolling control panel was modified from an actual U.S. Air Force military surplus control module (a common practice of Irwin Allen's production design teams) and features vintage electronics, illumination capability, and custom graphics on the face panels featuring an hourglass motif, which symbolizes Time. It is this panel which contributed to the operation of the Time Tunnel device, and thus the destiny of the heroes – Dr. Tony Newman and Dr. Douglas Phillips (portrayed by actors James Darren and Robert Colbert). This unusual production artifact was acquired directly from 20th Century Fox by a Hollywood prop rental house and rented to various other productions throughout the 1960s, '70s and '80s. Though the TV monitor in the center of the panel was removed for another production, the station remains intact with its distinctive Time Tunnel controls, and instantly indentifiable to those who enjoyed tuning in to this popular series every week. A phenomenal science fiction artifact! Measures 68 in (wide) x 44 in. (deep) x 45 in. (tall). **$20,000 – $30,000**





545. SHOOTING SCRIPT AND WRITER'S GUIDE FROM *THE TIME TUNNEL*. (ABC-TV, 1966-67) This lot consists of an original shooting script from the episode "Pirates of Deadman's Island", along with a unique and original 11 in. x 17 in. mimeographed *Time Tunnel* writer's guide given to writers of the series, which includes an inventory of stock footage (Roman Era and WWII battles, etc.) available for use in the *Time Tunnel* show. Also includes a screen-used Project Tic-Toc badge. The script is in excellent condition, and the writer's guide shows some evidence of use and age. **$300 – $500**

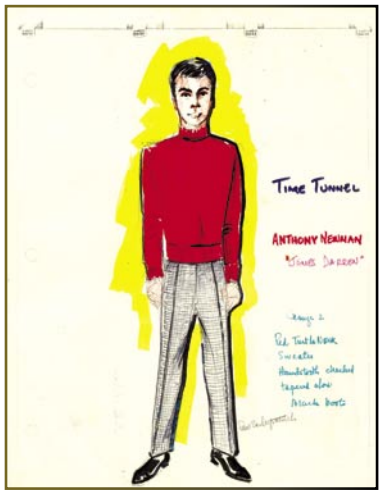


546. ORIGINAL TECHNICAL DRAWING OF THE TIME MACHINE FROM *THE TIME TUNNEL*. (ABC-TV, 1966-67) Technical drawing of the central element of this great 1960s sci-fi series – the Time Machine – from the top perspective. Measures 64 in. x 35 in. *Note: only a small portion of the drawing is shown.* **$800 – $1,000**

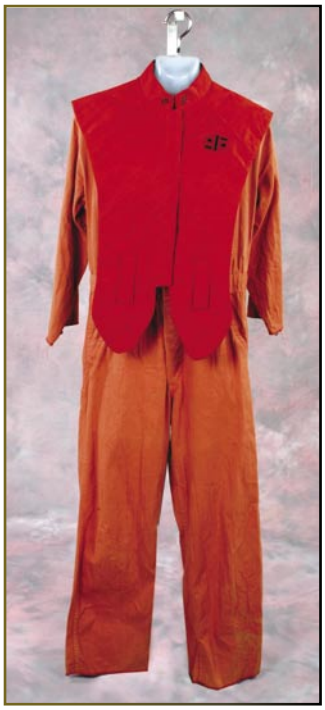
547. COSTUME SKETCH OF JAMES DARREN FOR *THE TIME TUNNEL*. (ABC-TV, 1966-67) Costume sketch of James Darren in his role as Anthony Newman, wearing plaid slacks and a red turtleneck sweater with hand drawn and colored alterations by acclaimed production/art designer Paul Zastupnevitch. A nice sketch from this Irwin Allen cult series. Accomplished on an 8 1/2 in. x 11 in. leaf of artist's illustration paper. **$500 – $700**

548. PISTOL FROM *ULTRAMAN*. (Japanese TV) This rare pistol is constructed of molded resin and painted in a black and silver pattern, with retractable trigger and barrel. Acquired from the propmaker who built it for the show, it is quite possibly the only one in existence. Measures 10 in. in length. **$600 – $800**

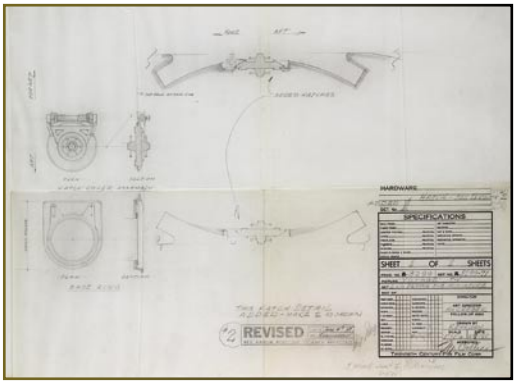
549. LASER PISTOL FROM *V*. (NBC-TV, 1984-85) The exceedingly rare pistol was used by the invading alien reptiles in the popular mini-series and then TV series of the same name. This piece is constructed of two grey- and black-painted molded resin shells encasing a metal armature at the base, with working button at the trigger that illuminates the central acrylic rod when depressed. The pistols are in the same shape as the rifle, but lack the long stock. 12 in. in length. This is the only working model known to exist. **$2,000 – $3,000**



550. WORKING RIFLE FROM *V.* (NBC-TV, 1984-85) Used by the reptilian aliens in their attempt to take over Earth, this rifle is constructed of grey and black-painted molded resin with a machined metal stock and base, and an acrylic mid-barrel. A working light in the barrel illuminates when the trigger is depressed. Of only three working rifles known to exist, this is the one in the finest condition, and is the only one complete with scope and metal shoulder stock. 36 in. in length. An exceedingly rare prop weapon from this cult classic! **$3,000 – $4,000**

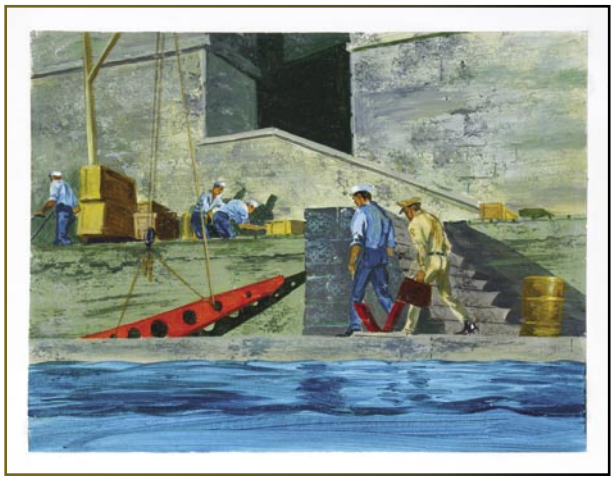


551. WOMEN'S VISITOR COSTUME FROM *V.* (NBC-TV, 1983) From the popular sci-fi series of the early 1980s, a rust colored cotton jumpsuit with dark rust bib, embroidered with black Visitor logo on the collar and left breast. Warner Bros. Pictures costume label sewn into the collar with size *"8"* handwritten in black ink, and *"Women"* just beneath. **$500 – $700**

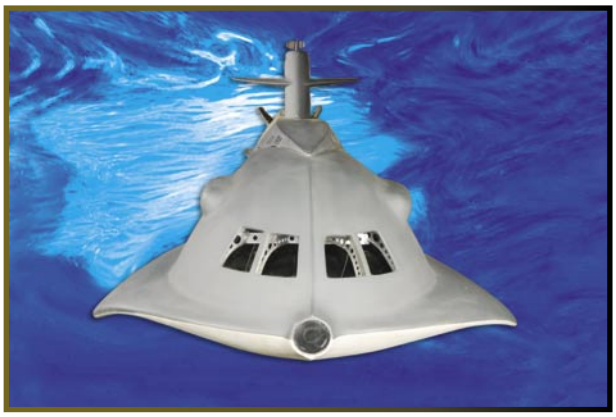


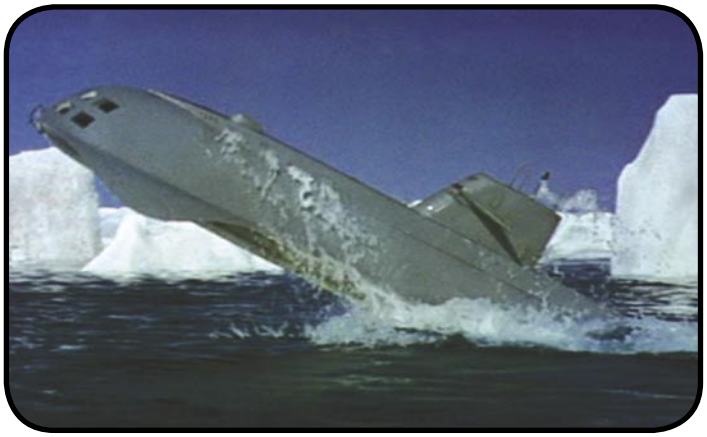
552. ORIGINAL TECHNICAL DESIGN OF THE SEAVIEW HATCH FROM *VOYAGE TO THE BOTTOM OF THE SEA*. (ABC-TV, 1964-68) Original technical design sketch of the hatch detail from the sub, accomplished in pencil on a 34 in. x 18 in. leaf of draftsman's paper. **$300 – $500**

553. SUBMARINE HATCH FROM *VOYAGE TO THE BOTTOM OF THE SEA*. (TCF, 1961) Original silver-painted wooden hatch, used on Admiral Nelson's famous sub in this undersea classic. Measures 24 in. diameter. Note: portions of the hinges are broken, some pieces are missing and the paint has deteriorated and is peeling. However, this original prop is still instantly recognizable as one of the key entryways into the Seaview! **$400 – $600**



554. CONCEPT PAINTING FOR *VOYAGE TO THE BOTTOM OF THE SEA* (ADMIRAL NELSON AND SEAVIEW IN DRY DOCK). (ABC-TV, 1964-68) Full-color concept painting of Admiral Nelson (played by Richard Baseheart) walking among sailors in traditional navy garb, alongside the Seaview submarine in a naval dry dock. Accomplished in gouache on a 22 in. x 19 in. sheet of artist's illustration board. **$500 – $700**



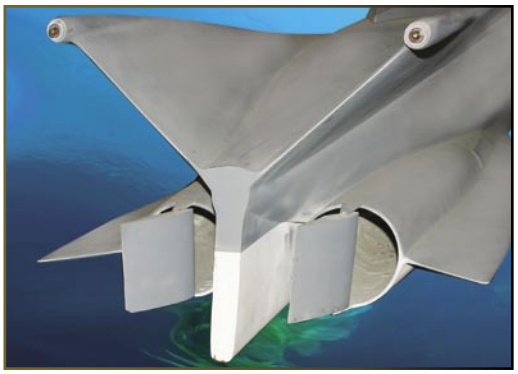


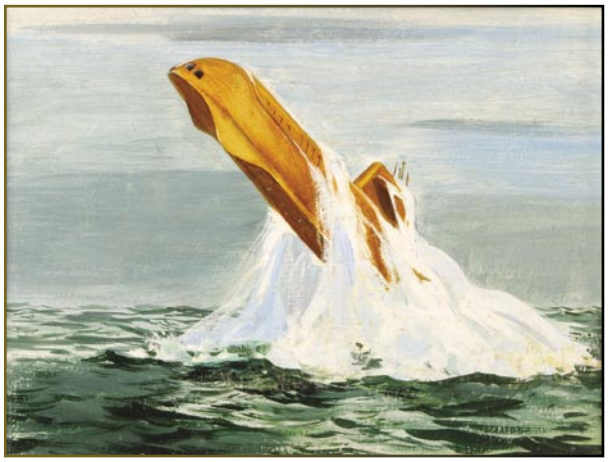
555. LARGE-SCALE MINIATURE SEAVIEW SUBMARINE FROM *VOYAGE TO THE BOTTOM OF THE SEA*. (TCF, 1961) This is the breathtaking, 17 ft. 3 in. S.S. Seaview special visual effects "beauty miniature," used in the filming of the classic *Voyage to the Bottom of the Sea* feature film as well as the television series. This historic miniature was designed by Irwin Allen's talented art department to capture his optimistic and idealized belief in a nuclear powered future. The sub's memorable design is inspired by the sleek lines and anatomy of marine life, such as manta rays and porpoises. (Note: the gray upper and white bottom areas reminiscent of a dolphin or shark, and the curved wing-like nose area of the submarine resembles a manta ray.) This miniature was the "Hero" Seaview miniature, photographed both on the surface and submerged in the massive 20th Century Fox water tanks (where films such as *The Poseidon Adventure* and *Tora! Tora! Tora!* were filmed). The miniature's impressive size was used by Irwin Allen's directors of photography and special effects units to create a more realistic look and representation of the immensity of the fictional submarine for TV viewers of the 1960s – a standard technique used by special effects technicians of the era prior to digital technology, as is used today.

The miniature features a variety of interesting original details including the following: 1) Original brass antenna and periscope miniature accents. 2) Miniature port door accents. 3) Missile hatches. 4) Miniature tie bars. 5) Miniature matching swivel rudders. 6.) Plexiglas bridge window. 7) Steel girder support arches in the bridge interior. 8) Two-man sub deployment area. 9) Internal special effects wood and cable control handle. 10) Hanging points for cable control. 11) Miniature working bay doors under the bridge area which open and close on rollers. This feature was engineered to permit the miniature Flying Sub to be deployed in the series!

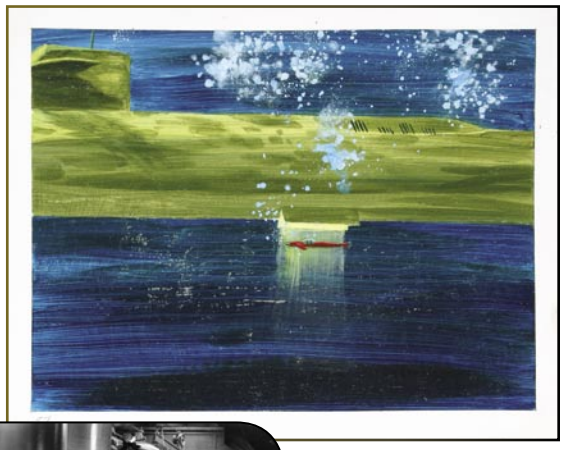
The miniature was restored to its present condition for display at Planet Hollywood's now-closed Beverly Hills location. It rests on a sturdy, custom-made wood gurney with carpeted supports, and heavy duty casters allowing for easy movement, and is accompanied with a one-sheet poster from the film. A stunning and highly recognizable miniature, worthy of inclusion in the finest collections of Hollywood memorabilia.
$25,000 – $35,000

Voyage to the Bottom of the Sea

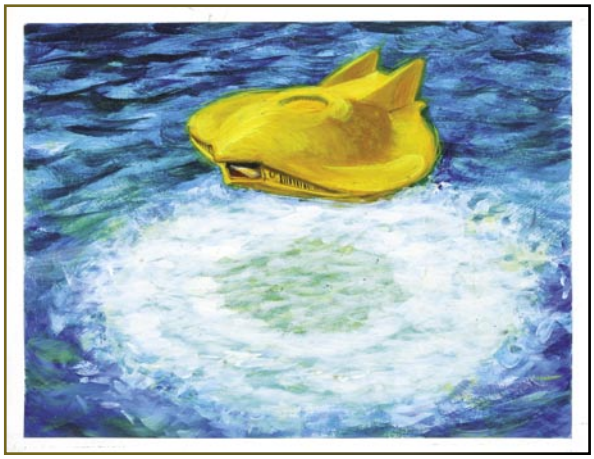




556. Original concept painting of the Seaview from *Voyage to the Bottom of the Sea*. (ABC-TV, 1964-68) Original concept painting of the futuristic nuclear submarine Seaview, during one of its memorable ocean surfacing sequences. The painting depicts an early version of the Seaview painted yellow, executed during the pre-production phase of filming. Icebergs are shown in the background. Accomplished in acrylic on board, measuring approx. 17 in. x 14 in., custom matted and framed to 24 in. x 20 in. **$1,000 – $1,500**



557. Concept painting for *Voyage to the Bottom of the Sea* (mini-sub emerging from Seaview). (ABC-TV, 1964-68) Full-color concept painting of a two-man mini-sub emerging from beneath the Seaview, accomplished in gouache on a 22 in. x 19 in. sheet of artist's illustration board. **$700 – $900**

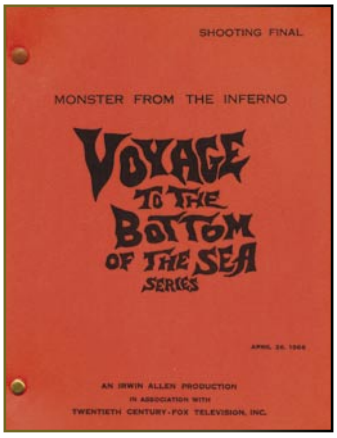


558. CONCEPT PAINTING FOR *VOYAGE TO THE BOTTOM OF THE SEA* (FLYING SUB). (ABC-TV, 1964-68) Full-color concept painting of the flying sub hovering over the ocean's surface, accomplished in gouache on a 22 in. x 19 in. sheet of artist's illustration board. Some soiling at the edges, which does not affect the image. **$700 – $900**

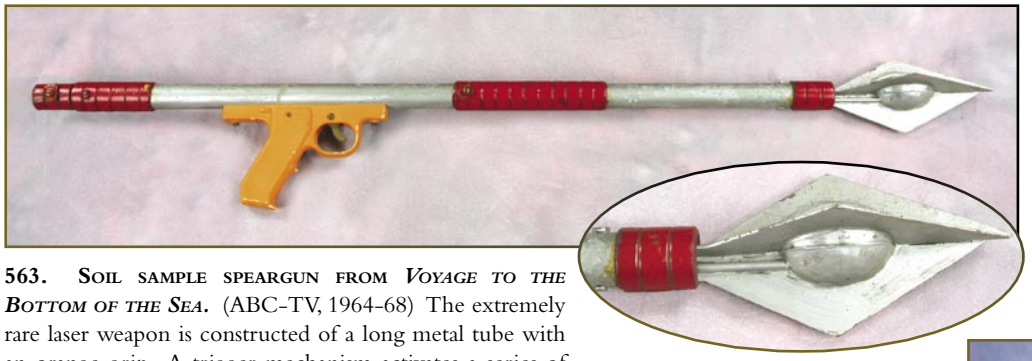
559. CONCEPT PAINTING FOR *VOYAGE TO THE BOTTOM OF THE SEA* (SCUBA DIVERS). (ABC-TV, 1964-68) Full-color concept painting of two scuba divers with spearguns, swimming near the ocean floor, accomplished in gouache on a 22 in. x 19 in. sheet of artist's illustration board. Some soiling and a small crack at the lower right corner, neither of which affects the image. **$400 – $600**

560. TWO MINIATURE TORPEDOES FROM *VOYAGE TO THE BOTTOM OF THE SEA*. (ABC-TV, 1964-68) Pair of highly-detailed, hand-machined torpedo miniatures used in the underwater special effects sequences. Both feature complex internal mechanisms designed to be powered by compressed air, which would spin the torpedo propellers and create a bubble effect. Measures 10 1/2 in. long and 22 in. long, resp. It is also probable that these two torpedoes were used by Fox in other 1960s war films. Propellers on each torpedo are bent, though the original paint and overall structure remains intact. **$600 – $800**

561. UNDERSEA MINIATURES FROM *VOYAGE TO THE BOTTOM OF THE SEA*. (ABC-TV, 1964-68) Three highly-detailed undersea miniatures used in filming the special effects sequences, accompanied with a small diving bell used for close-up shots. Each features a simulated metal surface covered with barnacles and rust, along with small trigger plungers (some bent), and the diving bell made from resin painted gold and red with studio weathering. These pieces were fabricated by the 20th Century Fox special effects department, and most likely used in many other Fox film and Television productions in the 1960s. The miniatures measure 4 in. tall, and the diving bell measures 4 1/2 in. diameter. **$800 – $1,500**



562. SCRIPT FROM *VOYAGE TO THE BOTTOM OF THE SEA*. (ABC-TV, 1964-68) An original shooting script from the episode "Monster from the Inferno" dated April 26, 1966, with the classic *Voyage to the Bottom of the Sea* logo on the cover. 60 pages. **$200 – $300**



563. Soil sample speargun from *Voyage to the Bottom of the Sea*. (ABC-TV, 1964-68) The extremely rare laser weapon is constructed of a long metal tube with an orange grip. A trigger mechanism activates a series of diamond-shaped metal scoops on the end of the barrel. Used several times in the series, primarily as a soil sample collector, but also as a weapon. Items from this 1960s Irwin Allen series are very difficult to find. This speargun is one of only two known to exist, and of those two, this one is in the best condition. Measures 45 in. in length. **$4,000 – $6,000**

565. Captain Lee Crane's naval officer's coat from *Voyage to the Bottom of the Sea*. (ABC-TV, 1964-68) An original naval dress coat with brass buttons and gold ranking stripes on the cuffs, worn by actor David Hedison in his role as Captain Crane, the brave captain of the Seaview. Internal Davis Clothing Co. label is handwritten *"David Hedison"*. Accompanied with a studio wardrobe continuity photo of Hedison wearing the costume. **$700 – $900**

564. Admiral Nelson's naval officer's coat from *Voyage to the Bottom of the Sea*. (ABC-TV, 1964-68) An original naval dress coat with brass buttons and gold ranking stripes on the cuffs, worn by actor Richard Baseheart in his memorable role as the wise and heroic Admiral Harriman Nelson. (The name "Nelson" was producer Irwin Allen's tip of his hat to famous British mariner Horatio Nelson). Internal Davis Clothing Co. label is handwritten *"R. Baseheart"*. Accompanied with a 20th Century Fox studio wardrobe continuity photo of Baseheart wearing the costume. **$700 – $900**

566. Couch from the Secret Service caboose from *The Wild Wild West*. (CBS-TV, 1965-69) An authentic custom-made couch from the classic television series *The Wild Wild West*, featuring elegant, gold crushed velvet upholstery and matching fringe. This couch was used in the interior sets of the U.S. Secret Service's private train caboose, for agents James West (Robert Conrad) and Artemus Gordon (Ross Martin). This piece was discovered at CBS Studios after decades of use as an unidentified piece of set dressing for various productions throughout the 1960s, 70s, 80s and 90s. Together with a portion of a windowsill with fringe also used in the show. **$1,000 – $1,500**

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Drivers License #_____ State ____

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Exp. Date _____

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$5,000 to $10,000	by $500
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